

# ARCHITECTURE

❖ VOLUME LVI

OCTOBER, 1927

NUMBER 4 ❖

## The Art of Collaboration

*The underlying purpose of the Sixtieth Convention, American Institute of Architects, was the development of a real working collaboration between the Architect, the Landscape Architect, the Painter, the Sculptor, and the Craftsman. In the furtherance of this purpose ARCHITECTURE will publish the dozen or so outstanding examples of notable collaboration between the Architect and each of the allied artists.*

*By Royal Cortissoz*

*Following the present introductory article by Mr. Cortissoz we present the result of a questionnaire among the sculptors as to the outstanding examples of collaboration between Architect and Sculptor. It is planned, in future issues, to follow this same procedure with regard to collaboration between the Architect and his other fellow artists, collaboration with the Craftsman being next to appear.*

ALL my life I have had occasion to interest myself in ideas of collaborative design, watching with excitement their development in the United States. They make by themselves a fascinating subject, the more fascinating, for me, because anything like a conclusive philosophizing of them is perpetually elusive. The business seems simple enough. Webster, for example, defines collaboration in two words—United Labor. But it is amusing to see what happens when he comes to define the collaborator. That individual is “an associate in labor, especially literary or scientific.” The italics are mine. An old edition of the dictionary is all that happens to be accessible to me as I write. Perhaps at a later date the lexicographer discovered that collaboration was not infrequent in the arts. Obviously, however, it was not a familiar phenomenon so short a time ago as 1879, the year of the edition at my elbow.

The fact is, it was just around that time that the phenomenon began to “take hold.” It first entered my own consciousness back in the early eighties, when I went to Trinity Church, in Boston, to hear Phillips Brooks preach. I shall never forget his eloquence, but neither can I forget that even as I listened to him my eyes were aware of what Richardson and La Farge had made of the building. Richardson had supplied the architectural organism. La Farge had illumined it with color. “United Labor” had made a beautiful interior. The painter was my first great exemplar of the art of collaboration and, by good luck, I had the opportunity to look on while he and Stanford White developed a landmark in the history of the subject, the altar end of the Church of the Ascension in New York. The work grew out of an appeal to La Farge to do something with the wall. First he was to make a window there. When that was abandoned he thought it would be well to have Saint-Gaudens model a great relief for the place. In the upshot he painted the famous “Ascension” which has adorned the building for so

many years. The story of the thing is deeply interesting and I would like to retell it here—how La Farge found his landscape background in Japan, of all places in the world; how he studied the mystery of aerial movement; how the difficulty of erecting the canvas was solved, and so on. But more pertinent to our present purpose is just the collaborative nature of the situation, with White a constant factor. He did more than design the golden Renaissance frame that encloses the painting. He got hold of Louis Saint-Gaudens to model the Ghiberti-like angels below and he brought in Maitland Armstrong for the mosaics. It was a case of “United Labor” operating with a common aim.

White did a great deal for the establishment of that aim. In his young manhood he had thought of being a painter. On La Farge’s advice he had turned architect, instead, but his genius continued somehow to embrace all the arts. He would design a picture-frame with the *flair* of a painter. He would throw off a magazine cover or a bookbinding with the same insight into his problem. Most conspicuously of all, in his collaborative vein, he supplied the pedestals for the monuments created by Augustus Saint-Gaudens. There was something positively superb about this unified functioning of the architect and the sculptor. Can you imagine the “Farragut” without the base on which White “labored,” or the standing “Lincoln” at Chicago supported by anything save the stately exedra that he drew? He extracted from Saint-Gaudens the “Diana” that used to top the Madison Square Tower. He and his friend worked together as one man, seeing a design steadily and seeing it whole. I used to think we would never see their harmonious like again, until Henry Bacon and Daniel Chester French began to unite on the design of a given monument. They, too, had the instinct for that fusion of architectural and plastic motives which flowers in a perfect balance.

The collaborative idea has had remarkably good fortune in this country. It received substantial im-





CHURCH OF THE ASCENSION, NEW YORK CITY

STANFORD WHITE, ARCHITECT  
JOHN LA FARGE, PAINTER  
LOUIS SAINT-GAUDENS, SCULPTOR



petus when McKim commissioned decorations for the Boston Public Library. It was adjusted almost overnight to the needs of walls and domes at the Chicago Fair of 1893 and it counted enormously, too, in the embellishment of the Congressional Library. These are the familiar, outstanding episodes in the earlier annals of the art. They foreshadowed an activity so far-reaching that all my space would easily be exhausted with the mere enumeration of the public and private buildings decorated by the painters, the façades and squares enriched by the sculptors. In all this growth the present has naturally gained much from reference to the past. The search after that balance to which I have alluded had its origins in historic epochs and I cannot but revive at this point an experience of my own which once made me free, in my studies of collaborative design, of the temper of the sixteenth century. Standing one day before Titian's "Presentation of the Virgin," then in the big room of the Accademia at Venice, I asked my companion, Angelo Conti, a Government Inspector of the Fine Arts at work in the museum, why in the world the artist had painted such an ugly mass of masonry in the lower area of the picture. He told me that Titian had originally designed this work for the Sala dell' Albergo in the Scuola di Santa Maria della Carità—in which modern times had established the Accademia—and that if I would return the following summer I would see—what I would see. I came back and beheld a transformation. The "Presentation" was no longer a picture in a frame. It was a decoration on the wall of the comparatively small room for which it had been painted, and the top of a doorway rising up into the masonry aforesaid had eliminated much of its stony blankness. Raised, too, to the height on which Titian had counted, the composition made its predestined effect. In a trice, picture and environment were one.

It was the demonstration of a principle, an axiomatic idea. The true decoration is an integral part of the wall. Architect and painter, as collaborators, breathe as it were a single element. But there are aspects of the question that set the mind ranging. The past is a precious anthology of artistic principle, but isn't it also a record of happy accidents, of a "meeting of minds" so fortunate as to seem providential? I am thinking of the play of that factor which always seems to me paramount, individual genius. It doesn't invalidate the principle. How could it? It only suggests the danger of expecting too much from the organizing of the said principle. I remember the wide appreciation expressed when the late Samuel P. Avery established a competitive prize in collaborative design in memory of his son Henry, an architect. It has resulted in numerous highly interesting episodes in the exhibitions of the Architectural League. Yet they have left me still a little dubious about the wisdom of setting three men together, architect, painter, sculptor, like athletes on a rope, and telling them: "Now then, my hearties, pull together!" One member of the trio, with all possible good will for the admonitions of his pastors and masters, may be congenitally incapable of

collaborating at all. In other words, the collaborative type is very rare, for your successful collaborator is, after all, a man to whom collaboration must come as naturally as it comes to a figure painter to paint the nude or to another artist to paint still life.

The collaborative gift, if I may call it such, is seldom encountered in any of the arts. Recall the difficulties that Beethoven had in finding a librettist for "Fidelio." Wagner solved the riddle by writing both words and music himself, and even went so far as to have his own ideas embodied in the building to house his dramas at Bayreuth. No collaboration for him. Dumas, notoriously, had collaborators but he swallowed them whole. To revert to painting and architecture, and to the past, I am struck by the fact that whenever you turn to an illustrious example it is emphatically a one-man job that confronts you. The principle is there, but to expose its character and make it a basis for profitable instruction still does not necessarily imply that "all can raise the flower now for all have got the seed." One of the things that make this subject, as I have said, not only fascinating but baffling, is its dependence upon personal force. Dismiss, for the moment, prodigies like Michael Angelo in the Sistine Chapel, Raphael in the Stanze, and Leonardo in the Castello at Milan. They were universal geniuses and remain *hors concours*. Turn, rather, to decorators like Pinturicchio, or Veronese, or Tiepolo. You may discern principle in them, principle meet for emulation, but you are helpless without the possession of their inborn decorative faculty. It is amusing to observe how even in the great days of tradition, when there was a body of organized formulas to which a painter could go to school, some of the most beguiling of them accepted the architect only in casual, pedestrian fashion. Ghirlandajo, in Florence, set the pages of a picture-book of the wall. Carpaccio did the same in the church of San Giorgio degli Schiavoni. So did Tintoretto when, following no organic architectural scheme whatever, he painted the masterpieces in the Scuola di San Rocco. Mural design in the strictest interpretation of the term is at the bottom of countless decorations in Italy. Even so confirmed a painter of altar pieces as Perugino reminds you of it in the deeply pondered panels in the Sala del Cambio at Perugia. But there are countless others which are very far from coming within the scope of what we mean when we talk about collaboration. You can't safely walk blindfolded through the past.

Collaboration is one of those counsels of perfection in the adoption of which, as it seems to me, it is prodigiously important to look before you leap. It is an unimpeachable assertion that the art can be taught but when it comes to the execution of a job it is terribly important that the right men for it should be found. The architect, to my mind, is the crux of the whole affair. For one thing, who can tell better than he when *not* to decorate? I yield to no man in admiration for a great mural decoration but I confess to a weakness for a good wall, a stretch of pure architecture exercising its structural purpose unaided and showing the texture of





FARRAGUT MONUMENT, MADISON SQUARE, NEW YORK CITY

STANFORD WHITE, ARCHITECT  
AUGUSTUS SAINT-GAUDENS, SCULPTOR



stone or brick unteased by mosaic, sculpture, panelling, painting, or tapestry. It takes an architect, too, to divine the right man for a space and to meet him half way when he has found him. The greatest eminence with the brush may not prove the essential qualification. Consider what might have happened if Whistler had made the decoration for the Boston Public Library that McKim wanted from him. It might have been a masterpiece but it very possibly might have been nothing of the sort, an eventuality of which Whistler was probably aware. In the field of collaboration, to be sure, there is no motto like *Festina lente*. I venture this observation not with the faintest unsympathy, for nothing makes me happier than, say, the collaboration of Ben Morris and Ezra Winter in the Cunard Building or that of Egerton Swartwout and Eugene Savage in the Elks Memorial at Chicago. I simply feel that collaboration somehow cannot be definitely organized. It happens. It waits, to use Whistler's figure, for the chosen, the man with the mark of the gods upon him.

Meanwhile everything lies in the atmosphere favorable to his entrance upon the scene and if it is favorable anywhere in the world to-day it is so in the United States. We have already a brief past of our own, and

collaboration of one sort or another is going on all the time. I understand that at the recent convention of the American Institute of Architects, in Washington, there was exhaustive discussion of the subject and, among other things, the idea was liberated that it would be a good thing for the architects, the mural painters, the sculptors, the landscape architects, and the craftsmen to get closer together. Of course. I only wish that the allied arts might be allied by a renewal of the spirit of the Renaissance *bottega*, in which master and pupil worked out a commission in a very practical way, "in touch" with the architect and patron, the whole enterprise of the moment energized by a happy mutuality. Energized by that alone? No, but, in every instance, by the glowing creative force of one individual, by personal genius. For, I repeat, your true collaborator is born, not made. And while he collaborates he dominates. It is a priceless paradox. Organization can do something. (It may even do, by the way, the sort of thing that happens now and then in our architecture in the name of polychromatic decoration.) But pure genius can alone turn the trick to perfection, that and the sort of comradely stimulus that White used to give. The human element, too, is of prime importance.

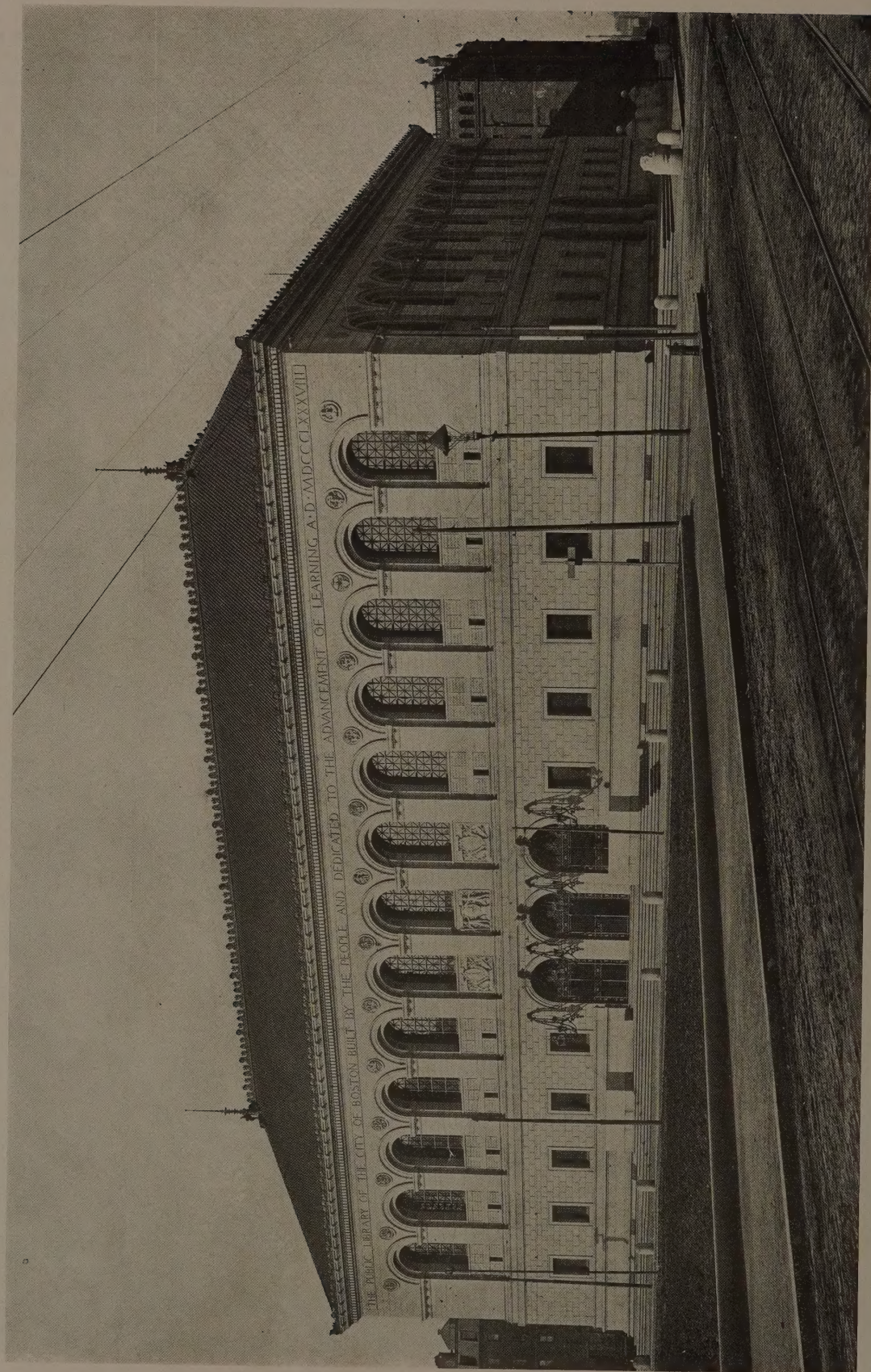
*The following illustrations, including the Farragut on the opposite page, represent the Sculptors' own choice of the most notable examples of collaboration between Architect and Sculptor in this country. It is the result of a national questionnaire in which thirty-eight examples were nominated, the ones shown being those most frequently mentioned.*



*The Lincoln Statue, Chicago*

*Augustus Saint-Gaudens, Sculptor; Stanford White, Architect*





BOSTON PUBLIC LIBRARY

McKIM, MEAD & WHITE, ARCHITECTS

AUGUSTUS SAINT-GAUDENS, LOUIS SAINT-GAUDENS, FREDERICK MACMONNIES,  
DOMINGO MORA, AND DANIEL CHESTER FRENCH, SCULPTORS





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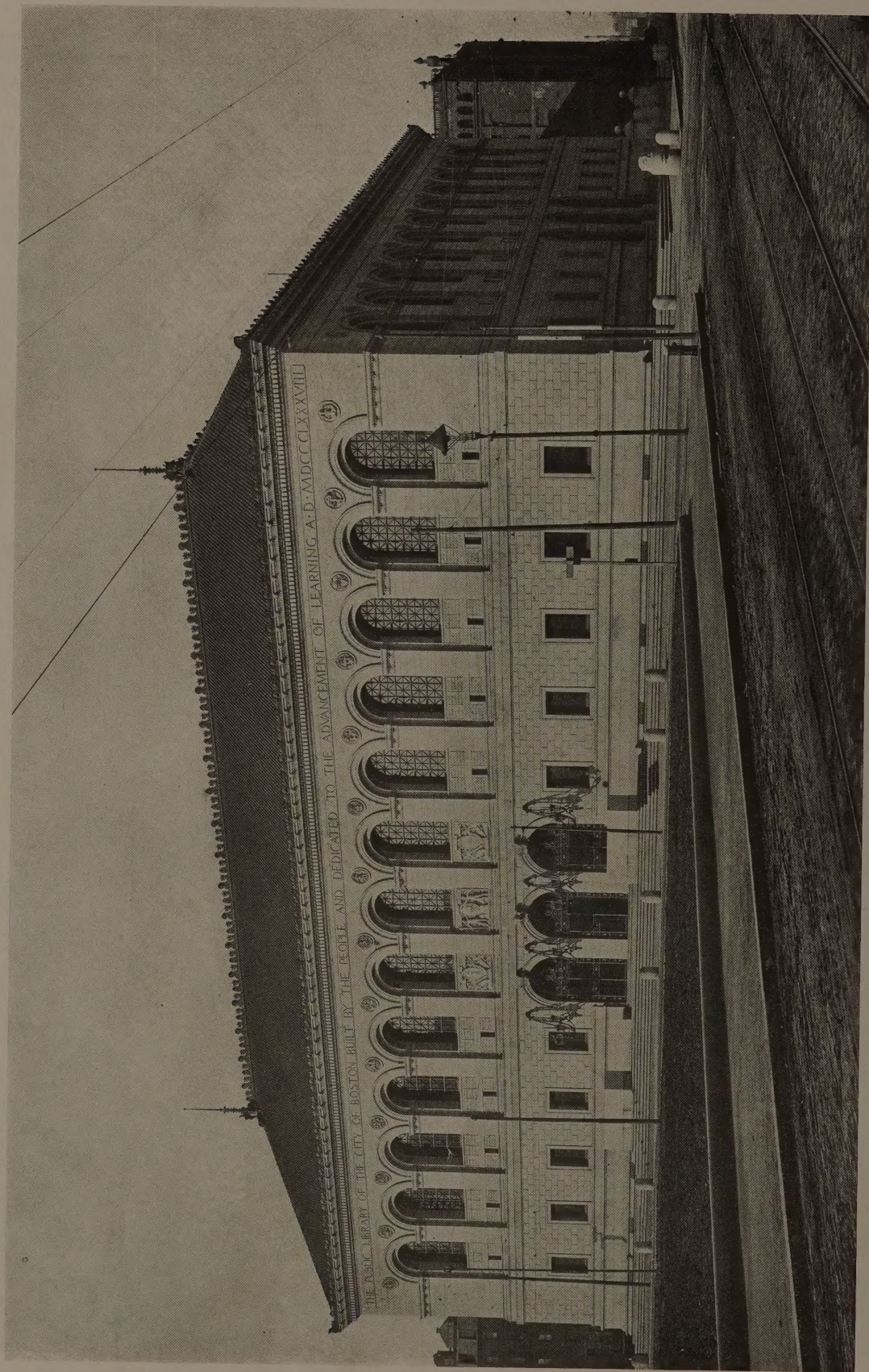


NEW YORK CITY  
(The Portico)



*be incorporated by Bertram G. Goodhue in the present structure designed by him. The portico in its original position was the result of collaboration between Stanford White, Architect, and Herbert Adams, Andrew O'Connor, and Philip Martiny, Sculptors*





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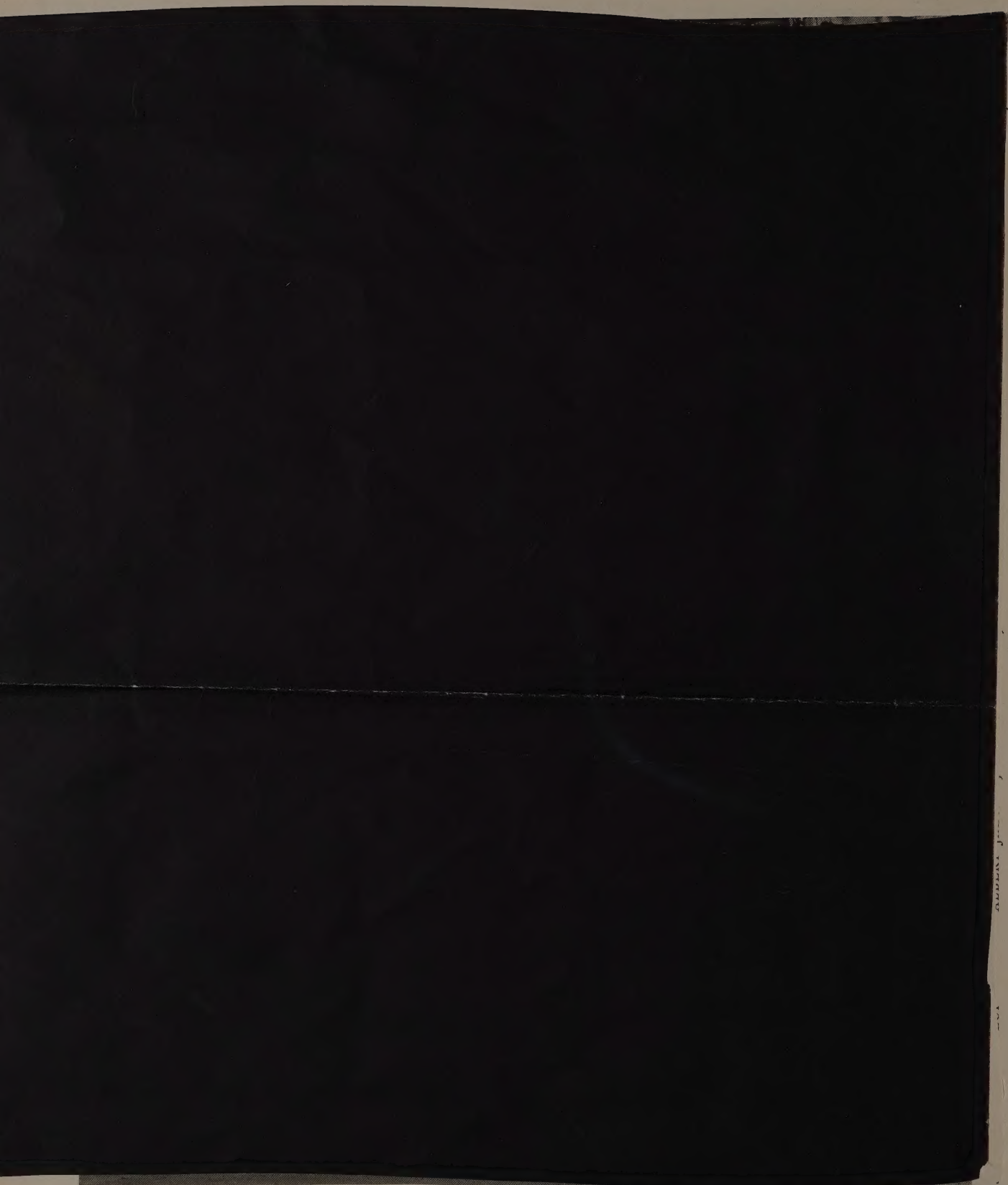
AUGUSTUS SAINT-GAUDENS, LOUIS SAINT-GAUDENS, FREDERICK MACMONNIES,  
DOMINGO MORA, AND DANIEL CHESTER FRENCH, SCULPTORS



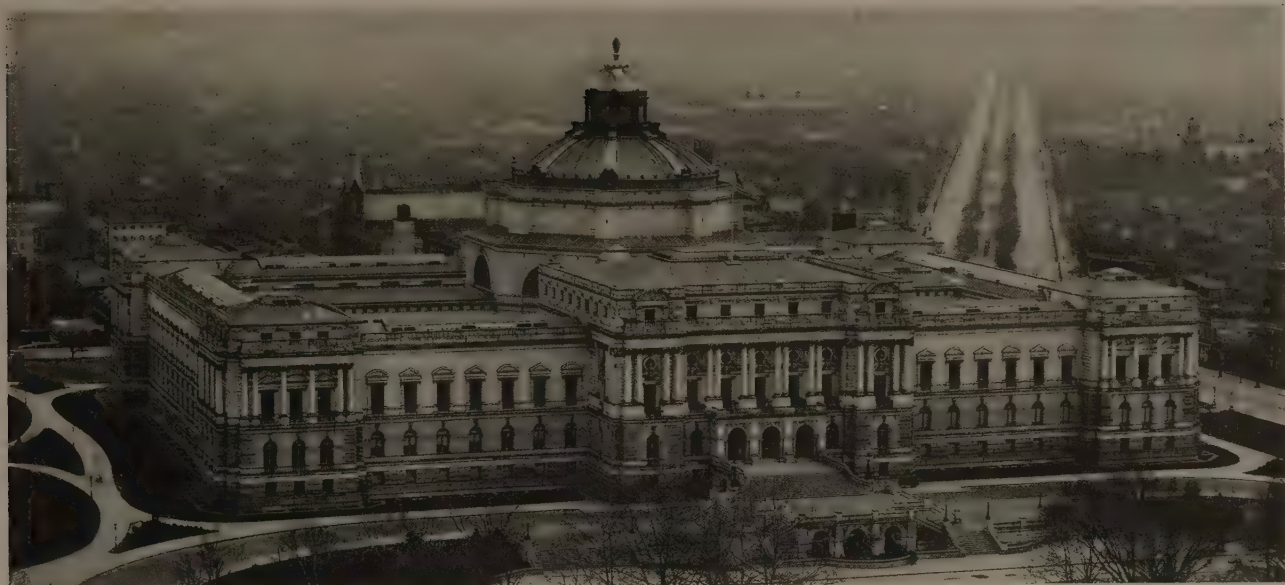
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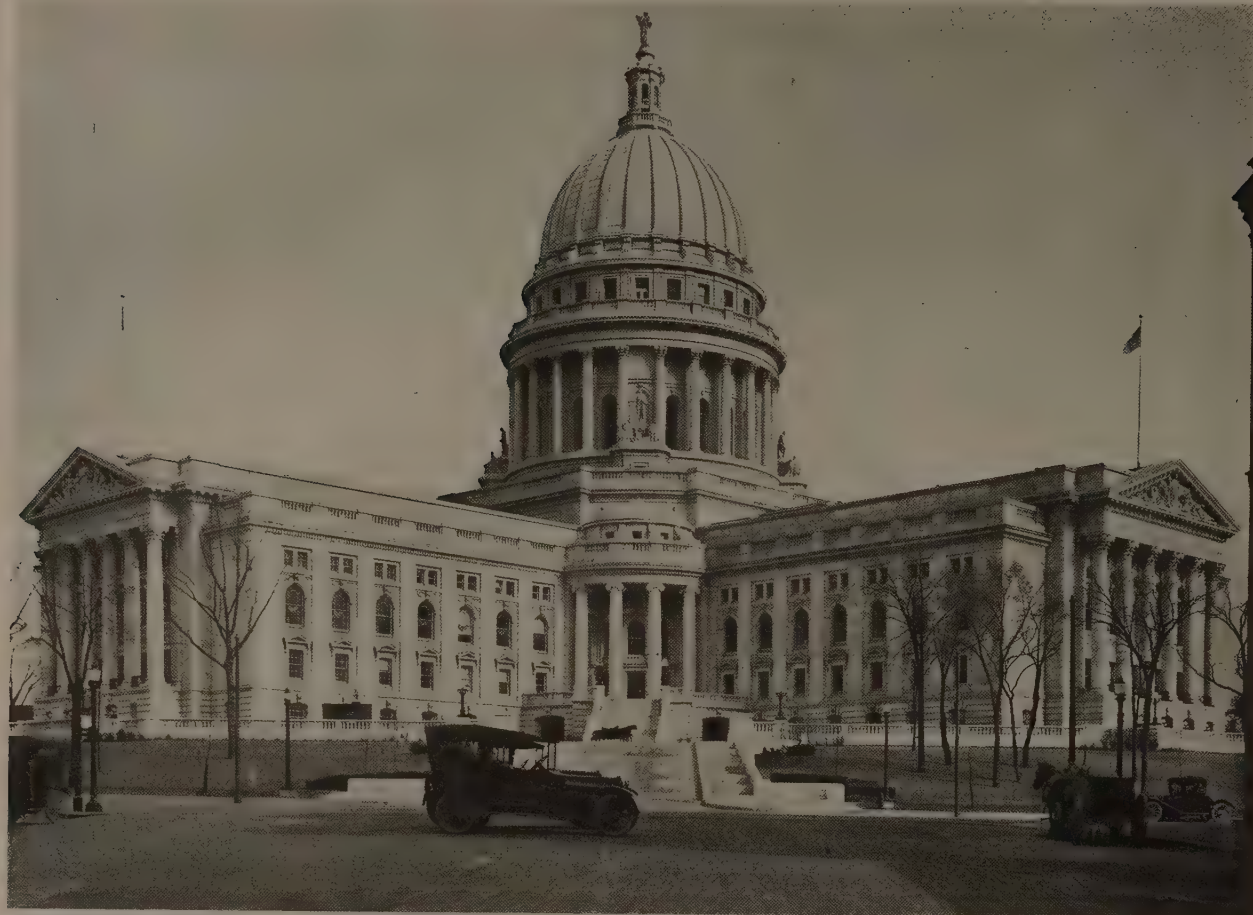
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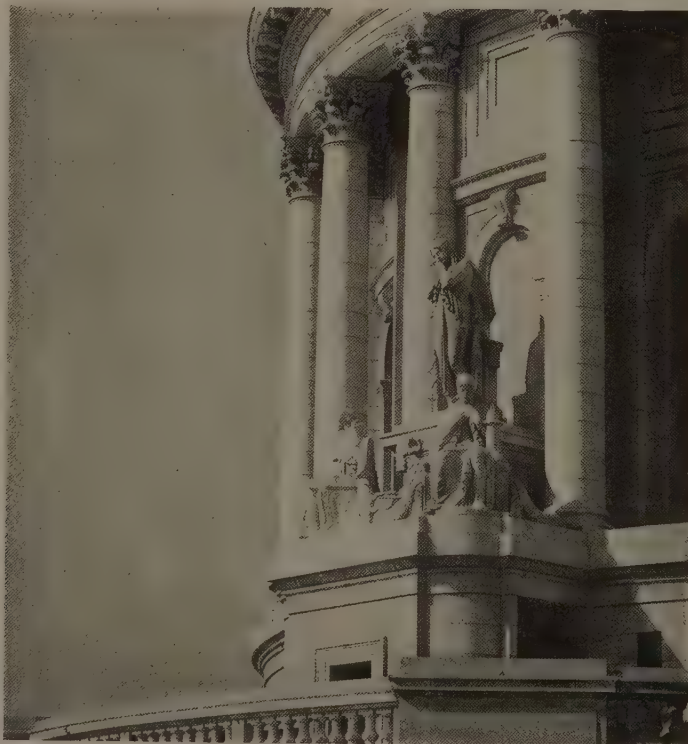
WISCONSIN STATE  
CAPITOL

GEORGE B. POST & SONS,  
ARCHITECTS

Detail of group at base  
of dome over south pa-  
vilion.

KARL BITTER,  
SCULPTOR

*The designing of sculptured  
groups to flank the eight en-  
trances of the Capitol build-  
ing was interrupted by the  
World War and has never  
been carried out*

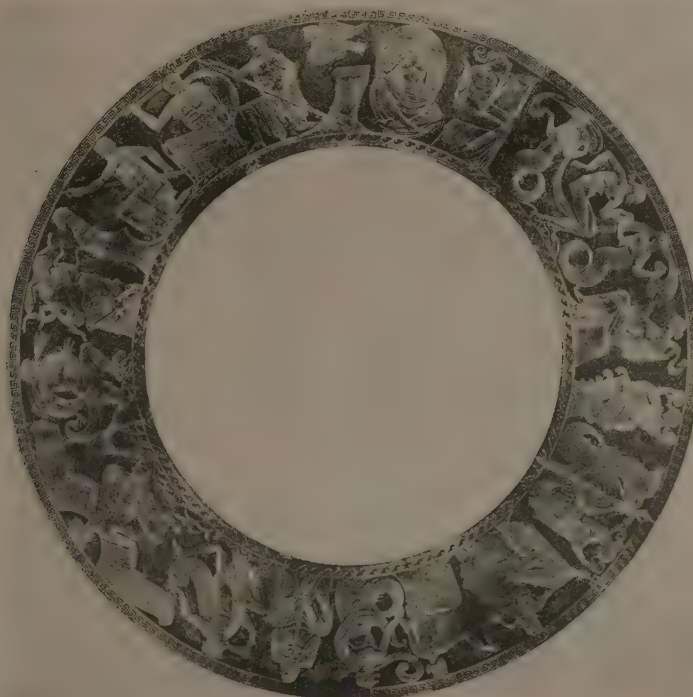


ATTILIO PICCIRILLI,  
ADOLPH ALEXANDER  
WEINMAN,  
KARL BITTER, AND  
DANIEL CHESTER  
FRENCH, SCULPTORS





Interior of the  
great hall

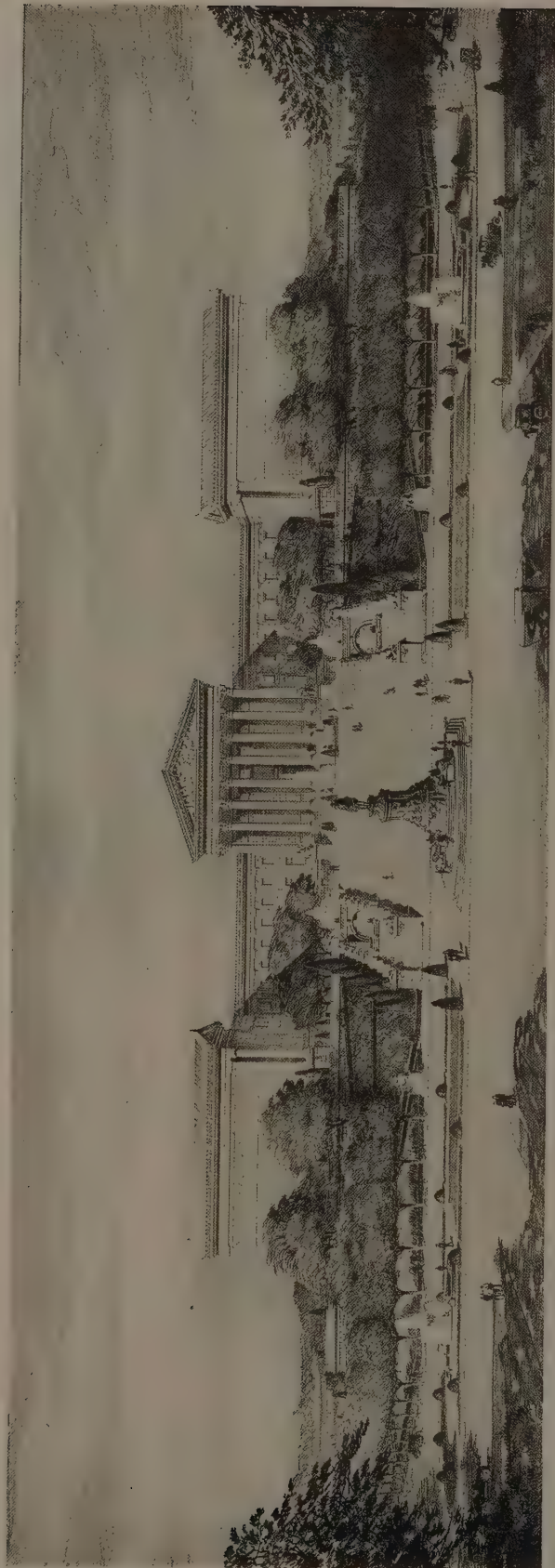


Detail of  
floor bronze

CUNARD BUILDING,  
NEW YORK CITY

BENJAMIN WISTAR  
MORRIS, ARCHITECT  
JOHN GREGORY,  
SCULPTOR





PHILADELPHIA MUSEUM OF ART, TREMONT PARK, PHILADELPHIA

HORACE TRUMBAUER, C. L. BORIE, JR., AND C. C. ZANTZINGER, ASSOCIATE ARCHITECTS  
 JOHN GREGORY AND C. PAUL JENNEWAIN, SCULPTORS  
 LEON V. SOLON, POLYCHROMIST



MODEL OF THE WEST PEDIMENT

C. PAUL JENNEWAIN, SCULPTOR



# EDITORIAL COMMENT

❖ VOL. LVI, No. 4

ARCHITECTURE

OCTOBER, 1927 ❖

*"Neither architecture nor any other art is the product of individual genius. There is no such thing, properly speaking, as a 'new' style, and there never can be a 'new' art cut off from the succession of the past. Perhaps this is why the supposititious art of to-day—art nouveau, cubist, impressionist, imagist, what you will—is not art at all, but an unpleasant fiction of auto-suggestion."*

RALPH ADAMS CRAM,  
in "The Substance of Gothic."

IF we were disposed to start an argument among some of our readers, we might find no better way to begin than by quoting Mr. Harvey Wiley Corbett as saying: "America has better craftsmen than any other country in the world, and the building mechanics of Greater New York cannot be surpassed in the excellency of their handiwork."

## RECIPROCAL REGISTRATION

THE demand for reciprocal registration of architects among the various states is growing and will grow still faster. Most practitioners feel the desire, if not the actual need, for official recognition beyond the borders of their own States. It is unfortunate that we are not working under national registration requirements rather than under our rather motley State laws, but the States take widely differing viewpoints regarding an architect's qualifications, and probably always will.

A long step forward out of the maze of reciprocal registration requirements is now being taken in the establishment of the National Council of Architectural Registration Boards. It is, in effect, a clearing-house for the convenience both of the widely scattered registration authorities and of architects desiring registration in States other than their own. For a nominal fee it will make a permanent record of the qualifications of an architect who may be registered in one State and submit copies of this record to the registration boards of other States in which registration is desired. Its national character and its representative control by member States insure full and unprejudiced records, so that personal appearance of the applicant is obviated and much time saved in securing reciprocal registration. The Association goes further than that. It has devised its own examinations of both Junior and Senior classifications, on the successful passing of which it is presumed that registration of the applicant can be secured in any State with but little additional formality. Applicants for local State examinations may, if they so desire, supplement these with the "Standard N. C. A. R. Examination" and thus pave the way for future registration in any State. The advantages of such a

clearing-house are obvious, and it is by no means unlikely that an organization of national scope such as this will go far toward bringing to some degree of uniformity the registration laws of the various States. Circulars of advice regarding the function, scope, service, and method of operation may be secured by addressing the Association at 175 West Jackson Boulevard, Chicago, Ills.

ARCHITECTURE extends its hearty felicitations to *The Architectural Record* and to Mr. A. Lawrence Kocher, who has recently joined our contemporary's editorial staff. Mr. Kocher has been head of the School of Architecture at the University of Virginia, and is chairman of the Committee on Preservation of Historic Monuments of the A. I. A. Mr. Kocher's article in these pages on "Gambrel Slopes of Northern New Jersey," in the February, 1927, issue, reflected his long study of and familiarity with the early architecture of America.

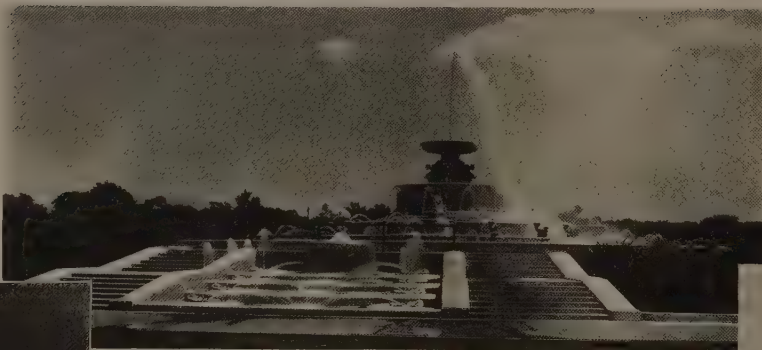
## STANDARDIZING INK

LIFE is becoming very complex. Until to-day we had moved blithely along our way, untroubled by the matter of waterproof drawing ink. There were many matters requiring our attention, but we had innocently supposed that waterproof drawing ink was not one of them; rather that it was something that we might leave to the manufacturers, secure in the belief that they knew what was best for us and would supply it at so much the dozen bottles. Not necessarily, says the Government, through its Bureau of Standards. It has promulgated a master specification for "ink, drawing, black waterproof," and after reading it our eyes are opened to the enormity of the sins that drawing ink may be concealing within its dark bosom. The Government says that there shall be no settling out or granulation of the pigment; it must not show gumminess nor stickiness when lifting the pen; it must not dry too rapidly in the pen, nor yet, on the other hand, too slowly on the paper or linen. Opaqueness, resistance to fading under sunlight, arc, or ultra-violet light, shall be its unfailing attributes. It shall not run nor smear when lines are soaked in water, gasoline, benzene, and carbon tetrachloride, nor shall it permit the growth of mold within its bottle. Elaborate tests are devised to show that the crossing of one series of lines by another, before the first are quite dry, will not result in blurring at the intersections.

Indeed, the "thou shalt" and "thou shalt not" governing a self-respecting waterproof drawing ink make the Eighteenth Amendment sound, in comparison, like a Thanksgiving Day proclamation. We foresee a dismal era of ink bootlegging.



*Among the numerous American newspapers which are building for themselves new homes is the Chicago Evening Post. Holabird & Roche are the architects.*



*On the tip of Belle Isle, Detroit's famous island park, Cass Gilbert has recently built a memorial fountain in memory of James Scott, one of Detroit's pioneer settlers, who left a considerable fortune for the beautification of the city.*

*Kansas City is to carry up its present telephone building to new heights in the modern manner. Hoyt, Price & Barnes, who designed the original building, are carrying out the extension.*



## Architectural News in Photographs



*It will be recalled that the famous Santa Barbara Mission was seriously damaged by earthquake two years ago. It has just now been completely restored by Ross Montgomery, architect.*



*Two proposed additions to the chain of branch establishments being set up throughout the country by Sears, Roebuck & Co. are, at the left, one for Memphis, Tenn., and, at the right, one for Minneapolis, Minn. George C. Nimmons & Co. are the architects.*



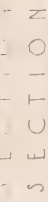
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TERRAZZO FLOOR & BORDER IN  
TWO COLORS WITH BRASS STRIPPING



SECTION "D-D" DETAIL OF COUNTER (SEE SECTION "D-D")  
SCALE: 1 1/2" = 1'-0" EXCEPT  
SCALE FOR ALL DIMS - 3/4" = 1'-0"



CAN

TELEGRAPH AND TELEPHONE ROOM AND NEWSPAPER AND CANDY STAND,  
HOTEL ROOSEVELT, NEW YORK CITY

GEO. B. POST &amp; SONS, ARCHITECTS



## NOTES

TELEGRAPH AND TELEPHONE ROOM, AND NEWSPAPER AND CANDY STAND, HOTEL ROOSEVELT, NEW YORK CITY

GEO. B. POST & SONS, ARCHITECTS

### *Telegraph and Telephone Room:*

*Materials:* Terrazzo floor and border in two colors with brass stripping. Walls, travertine. Ceiling and cornice, plaster. Wall panelling, telephone operator's desk, doors, etc., American walnut.

### *Telephone Booths:*

Type with chair, 2' 11½" on centres; type with shelf only, 2' 6" on centres in width; depth from outside face of door to inside wall face, 2' 5¾". Doors 2' wide by 6' 3" high, hinged in middle to fold inward on track. Floor up 5" from main floor. Smaller type provided with 6" x 6" ceiling register.

### *Telegraph Desk:*

Botticino marble on side toward lobby; counter of 1½" Levanto marble, 3' 6" above floor. Inside finish and gate, American walnut.

### *Newspaper and Candy Stand:*

*Materials:* All woodwork American walnut. Botticino marble used for base inside and outside, and on outside between display cases as well as for counter-shelf at outside edge. Shelves of plate glass on nickel-plated brackets. Floor, cork, 3" up from main floor level. Mirrors on inside ends of display-cases.

### *General:*

Rolling wood-shutter in front of magazine rack. Space for cash register 3' wide and 2' 7½" high. Counter 3' 6" high above main floor level.

This is the twelfth in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank Screen (York & Sawyer, Architects), January, 1927; Apartment-House

Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office Details (Geo. B. Post & Sons, Architects), March, 1927; Cigar-Stand, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), April, 1927; School-Building Details (Guilbert & Betelle, Architects), May, June, and July, 1927; Barber Shop, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), August, 1927; Beauty Parlor in the same hotel, September, 1927. The next drawing will cover some details of a Y. M. C. A. Gymnasium from the work of John F. Jackson, Architect. Suggestions as to further subjects desired are welcomed.



Telegraph and telephone room

(Details on other side of sheet)



Newspaper and candy stand  
HOTEL ROOSEVELT, NEW YORK CITY

(Details on other side of sheet)  
GEO. B. POST & SONS, ARCHITECTS





*Courtyard in  
Caen, France*

*Pencil sketch by  
Ernest D. Roth*

## Pencil Sketching

*By Robert Leroy*

Illustrated with Drawings by Ernest D. Roth

THE first question that is usually asked by those who wish to improve their sketching through the study of the work of the men who have become known for their ability to sketch architectural subjects is: "What pencils and paper do they use?" That is the last question that will be considered in this article—a man's mental processes are so much more important than his materials.

For example, there is a great deal worth thinking about in the fact that F. Hopkinson Smith made it a rule to spend half of the time he allowed himself for the making of a sketch in studying his subject, before he did a stroke of work.

Too often experienced artists as well as beginners plunge into the making of a sketch and feel their way about until the thing becomes a hopeless jumble of lines and tones, or until it is carried so far all over that it cannot have any effectiveness or vivacity.

Thorough preliminary study of the subject of the drawing is, of course, much more important in making a pencil sketch or a water-color drawing than it is in painting in oils, for there is not the opportunity to make almost endless changes in using these mediums that there is in using oil colors, and even oil colors are better placed with sureness.

The general practice of starting to use the pencil



without planning the sketch—trusting to blind luck, inborn genius, and an assortment of erasers to bring about a good result—is responsible for many bad sketches.

This applies with all the more force to the sketching of architectural subjects, because of the multiplicity of definite forms and details which must be moulded into a good pictorial composition.

Recognizing the importance of the study that precedes, or should precede, the starting of a sketch naturally does not solve the problem; it only clears the way for a solution, and the artist who has been in the habit of proceeding in a haphazard manner is likely to find himself at a loss to know how to set about studying his subject. Here again we may learn from that master, F. Hopkinson Smith, who says in effect, in his book, "Outdoor Sketching," that the first thing to do is to find out what it was about the scene that struck you at first sight, that made you want to sketch that particular subject. This, whatever it may be, is the thing the sketch should be made to express.

Having discovered the heart of the subject and learned the nature of its appeal, the next step is to plan the picture in one's mind with this motive as the dominant element, and so much of the surroundings as may seem desirable as a setting, so treated that together they will form a pleasing and easily read composition.

Right here is where one needs to decide by what method each part of a sketch is to be rendered, and how far each part is to be carried toward completeness of statement.

There is no greater fallacy than the current belief that a sketch is an unfinished drawing; that if one but chose to do so one might go on working upon a sketch until it became a fully rendered drawing. If that were done, the sketch would be destroyed in the process, and replaced by the complete statement.



*A quick impression, little more than a memorandum*

There is a natural but unfortunate tendency to keep on working upon this part and that which caused the artist to whom we have already referred twice in the course of this article to declare that: "It takes two men to paint an outdoor picture, one to do the work and the other to kill him when he has done enough." This saying has become widely known, and its striking form has served well to bring an important point to the minds of many artists. But there is a less sanguinary way of guarding against the tendency to carry the work too far in making a pencil sketch. This is for the artist to have in mind a clear plan of the sketch—the method of treatment and degree of completeness of each part being definitely determined—and to adhere to this plan.

A good sketch is a well-balanced organism in which each portion has its functions to perform. If we find, when we examine a sketch by an able man, that some parts are rendered in light-and-shade only, that in other parts the local color is translated into grays in combination with the rendering of the shades and shadows, while still other parts are merely indicated in outline, we may be sure that this was not done to save time in making the sketch. Such a sketch is not by any means an unfinished picture, for these things are done deliberately—to focus attention where it is wanted, to give a sense of distance where it is needed, to subordinate objects that would

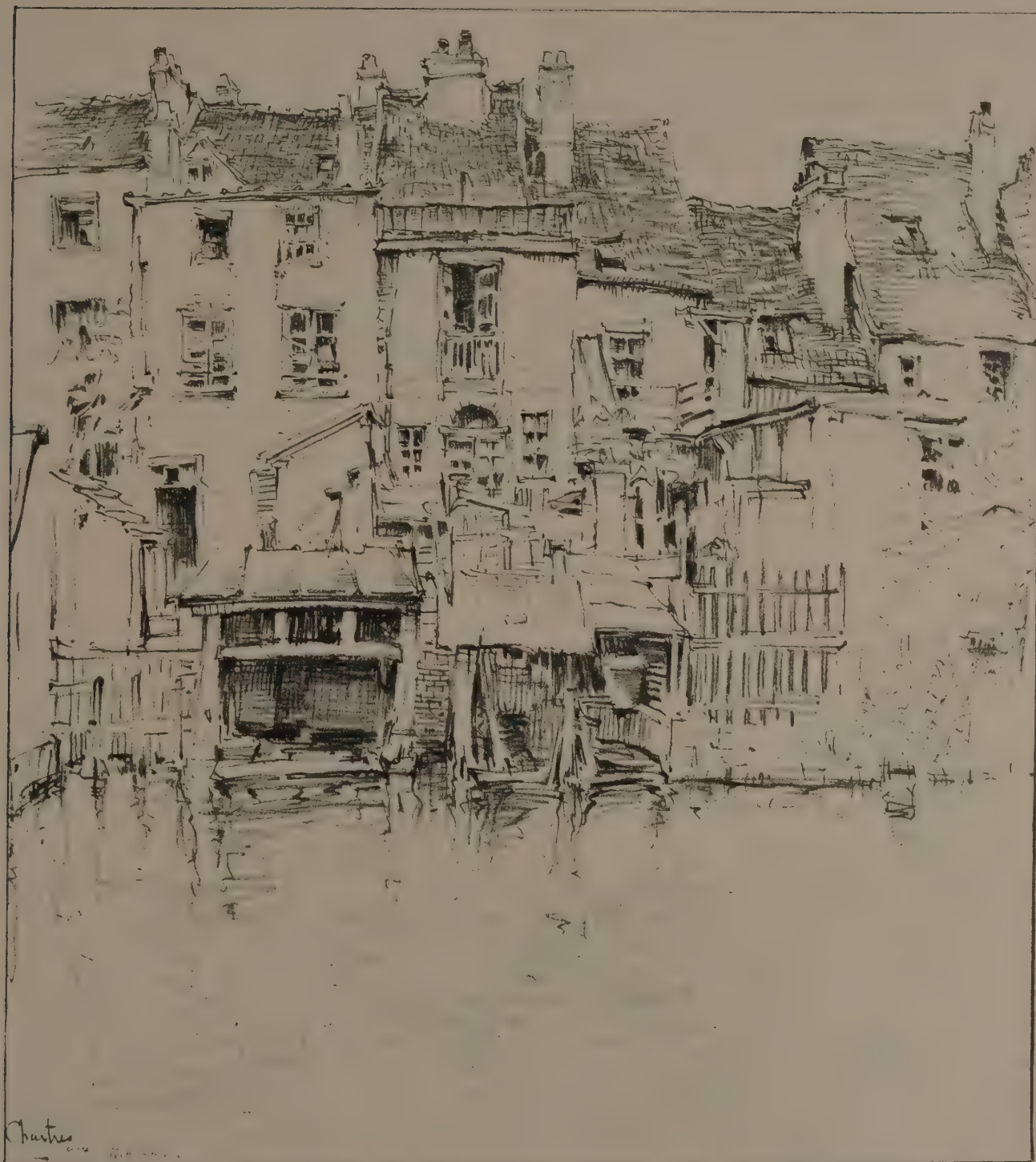
be obtrusive if they were more fully rendered, and to make a good pattern. These and some other quite definite and sound reasons control the choice of the methods of representing the different parts of the subject.

Also, it is well to note that in every good sketch, wherever the rendering stops short of completeness of statement, what is left out is adequately suggested by the character of the outlines or by the



*Drawn with a soft black pencil on India-tint cameo paper*





Old Houses, Chartres, France  
Ernest D. Roth

*The original is nine by ten inches, drawn in rather fine line with a medium pencil on a very smooth white paper. Our reproduction has increased somewhat the contrast of the original, the darkest tones of which are gray rather than black*



handling of the tones—there is no sense of vacancy, even when there are comparatively large areas of white paper.

Often the mere outlines of an object, by their smoothness or roughness, their regularity or irregularity, thickness or delicacy, or by the gradation from light to dark, or from dark to light, in the course of their length, tell the character of the material and the texture of the subject represented. Often also the coloring of the subject is suggested to some extent by the outlines.

From the foregoing it may be readily understood that the sketch should be visualized as completely as possible before a pencil is touched to the paper. Then the work can proceed with certainty, every line and tone can be made to count, the drawing can be kept brilliant, clean, and effective. The technic gains immeasurably in directness and expressiveness through this orderly study and procedure, for when one begins to draw there need be no hesitation, practically nothing need be altered or done over. It is straight-away work, transferring the mental image to the paper with

constant reference, of course, to the subject before one for data.

The ability to visualize a picture varies with different men, but it can be cultivated. It is said that Tissot, the French water-colorist, whose drawings of biblical subjects contain an astonishing amount of detail, was able to visualize the picture on the paper so clearly that the actual work seemed to him only the applying of the colors that he saw on the paper. Though few visualize so completely as that, it is worth while to cultivate this power to a high degree. Often it is well to make a small sketch, or several of them, mere studies in composition, perhaps in the margin of the paper, perhaps on a sheet which will be destroyed, as a means of crystallizing one's idea of the composition.

The procedure in actually making the sketch should be just as orderly and logical as the preliminary study and planning. First of all, the limits of the picture should be marked, at the top, bottom, and sides. Then the main masses should be blocked in very lightly, for the entire drawing. After this, the different areas should be given their definite shapes, using the blocked-



*Another of Mr. Roth's sketches on cameo, done throughout with a soft lead-pencil*





*Here the sketch, which is about five by nine inches, was drawn with a pencil of medium softness on cameo and, apparently, accented with a softer lead*

in masses as a guide. The construction lines should then be erased and the outlines lightened by the use of art gum or a soft rubber, until they can barely be discerned, as a guide for further drawing. Next comes the rendering; the building up of tones, the accenting with lines where such accent is needed, the sure sensitive drawing of outlines where lines are to be the means of expression; in short, the making of the sketch.

The rendering, the skilful, expressive use of his medium, is the part of sketching that usually engages most of the artist's attention. This is natural enough, for without command of his pencil or brush he is unable to materialize his mental picture or impression of his subject. It is for this reason that every man who sketches is interested in seeing how other men sketch, in studying their technic. But here, too, much time and effort are ordinarily wasted through a lack of orderly procedure. Very often an attempt is made to copy the style of one well-known man or another, to draw in his manner, and while a certain amount of good comes of this in time, if a sufficiently wide variety of styles are copied, much quicker results can be had by analytical study of the technic of good draftsmen. If one studies the way in which Kenneth Conant handles different parts of a subject, some in light and shade, some in color value, and some in line-drawing, getting something of his knack of expression in these methods of rendering, one has taken a step toward mastery of the medium that could not have been made through a slavish copying of his manner. If one studies the sketches by Samuel Chamberlain, Otto Eggers, Otto Langman, and others whose names are known to all who are interested in the sketching of architectural

subjects, not with the purpose of copying the manner but of getting at the artist's way of using the medium, one will acquire an understanding that will form a sound basis for a style of one's own. With practice will come facility.

Each man has qualities which are the results of his nature and his background, that are peculiar to himself, and these qualities determine his manner of drawing, the choice of his pencils and paper, his way of seeing things—everything that goes to make up his style. He can learn the handling of his medium from others a bit here and a bit there, but what he elects to use will depend upon himself.

This difference in people accounts for the wide divergence of opinion and practice among men who sketch well. Some use several methods in a single sketch, others confine themselves to rendering the main part of the subject more or less fully, and indicating in outline the parts they wish to subordinate. Some men use a number of pencils of different grades in making a single sketch, some employ overlays of tone on top of line work and various other refinements, others work directly and simply, and use only a single pencil from start to finish of a sketch. Each believes that his way is right, and it is right for him, if the results are recognized as good. It may help to clear up this matter if we say that some sketches are like a piece of music played on a single simple instrument, while others may be compared to full orchestration. Each may be good of its kind, and which one is to be preferred is largely a matter of taste.

As has been suggested, the choice of pencils and paper, like the characteristics of a man's style, depends



very largely upon his personal qualities, but the nature of the sketch has something to do with it. Though one man may usually draw in lithographic crayon, boldly and simply, he may occasionally use a lead-pencil when the amount of detail he may wish to show, or the delicacy of effect he may wish to produce, calls for these materials. Sometimes cameo paper is right, and in other cases Japanese paper, or a moderately rough white paper, may be the thing. Many artists constantly search for papers possessing new and interesting textures and working qualities.

Constant experimentation with different types of pencil in combination with different papers often leads to interesting discoveries, and is the only way to find the combinations that suit one. In pencils, besides the innumerable grades of lead-pencils, varying all the way from 6B to 6H, there are the Korn pencils, the Conté crayons, and the red crayon, and even a marking-crayon that is excellent. The red crayon is a favorite with Charles Z. Klauder, many of whose masterly sketches are made in red crayon on tracing-vellum.

In order to illustrate some of the points made in the foregoing paragraphs, as well as to show some sketches that are of general interest because of the excellence of their technic, we reproduce in these pages a number of sketches by Ernest D. Roth. These vary



*Carcassonne. The faintest pencil lines served as a guide for pen-drawn lines in color, followed by the water-color*

widely in method of treatment and in the materials used. One is little more than a memorandum, a quick impression, and it serves well to demonstrate how much can be suggested by a few expressive lines. It is drawn with a fairly soft, fine grade of pencil on smooth white paper. The three sketches of village scenes are in soft, black pencil on cameo paper of India tint. They show spirited treatment, free and vivacious. The "Courtyard in Caen, France," is a well-studied composition drawn in black crayon on a smooth white paper. "Old Houses, Chartres, France," is a fine rendering in lead-pencil on a smooth white paper, not glossy. It will be noted that the walls of the buildings have been kept white, their planes suggested entirely by the details, such as the windows, which are drawn with some degree of completeness, but vigorously and simply. Contrast is provided by the darker tones

of the roofs, which are so rendered as to convey a sense of the color value. Throughout there is a lively and well-arranged play of light and dark, and of delicate lines combined with strong lines. Perhaps, of more value than anything else this sketch has to give to the man who wishes to improve his sketching is its satisfying sense of repose that is due to the excellence of the composition—the masses, lines, and tones taking their proper places in a well-studied organic whole.

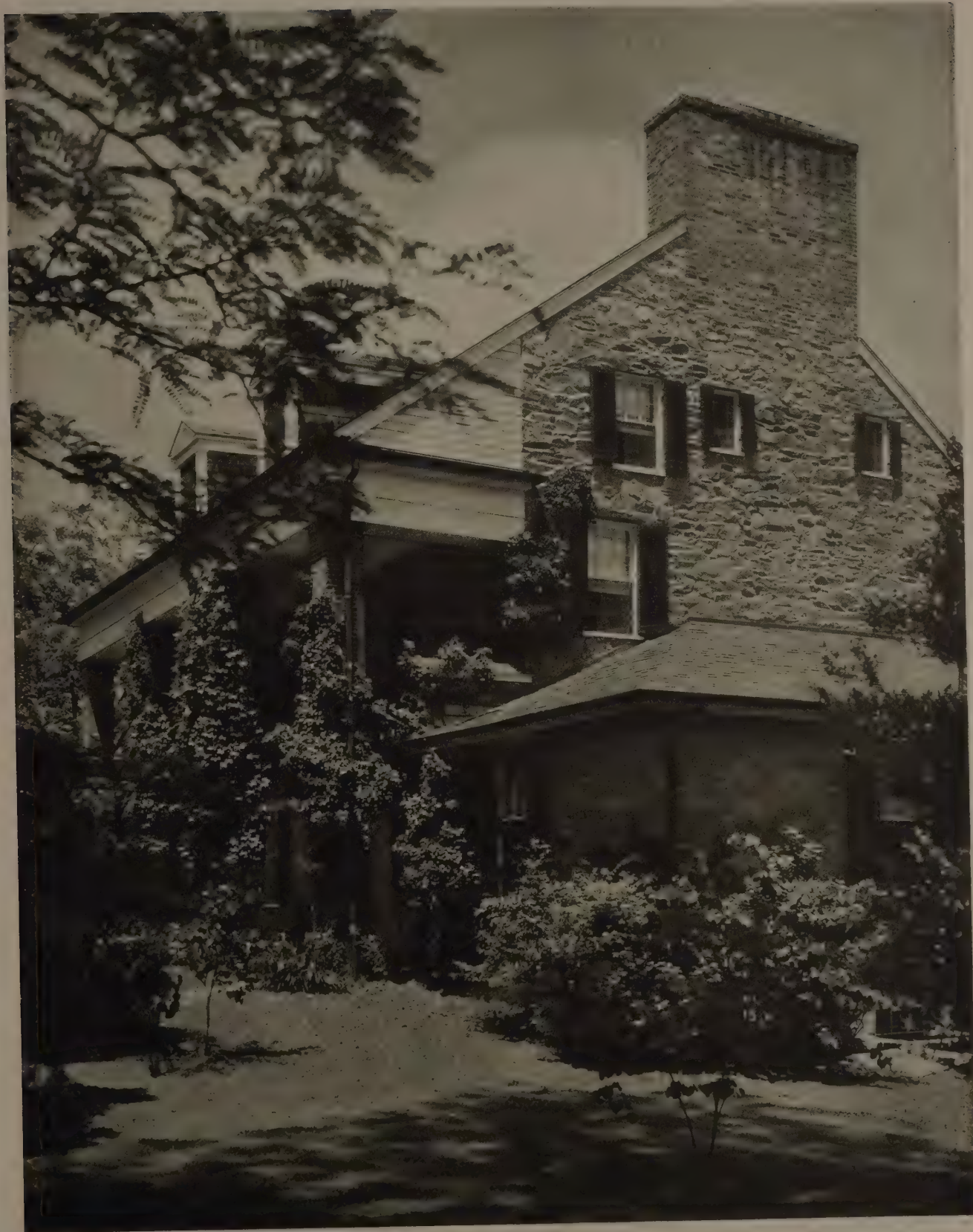


*Water-color sketch:  
Santa Clara, Seville*

*Ernest D. Roth*

*Faint pencil, then  
pen-drawn color,  
finally the water-color  
washes, leaving large  
areas of white paper*





HOUSE OF ADMIRAL CARY T. GRAYSON, WASHINGTON, D. C.

PEABODY, WILSON & BROWN,  
ARCHITECTS OF RESTORATION





HOUSE OF ADMIRAL CARY T. GRAYSON, WASHINGTON, D. C.

PEABODY, WILSON & BROWN, ARCHITECTS OF RESTORATION

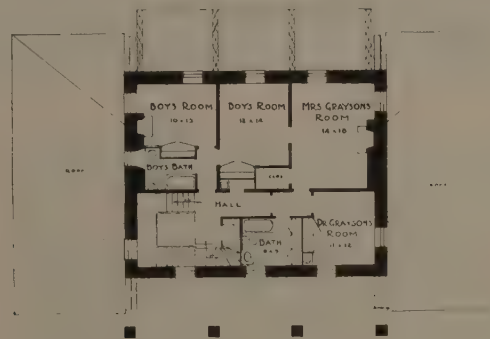




The terrace steps

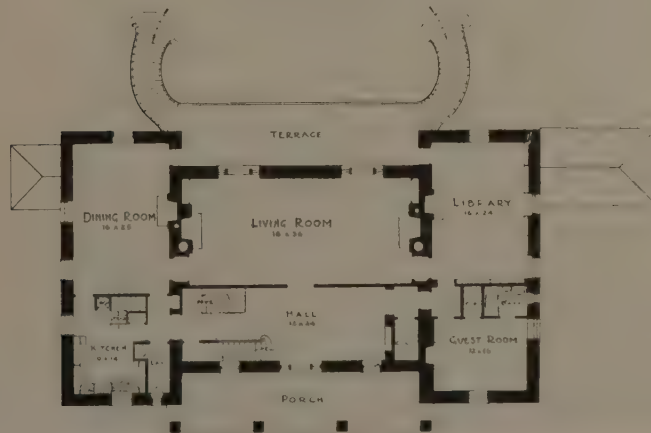


Porch entrance



Second-floor plan

First-floor plan



HOUSE OF  
ADMIRAL  
CARY T. GRAYSON,  
WASHINGTON,  
D. C.

PEABODY,  
WILSON & BROWN,  
ARCHITECTS OF  
RESTORATION





Living-room

Breakfast-room  
on basement floor

HOUSE OF  
ADMIRAL CARY T. GRAYSON,  
WASHINGTON, D. C.





Dining-room



Library

PEABODY,  
WILSON & BROWN,  
ARCHITECTS OF  
RESTORATION

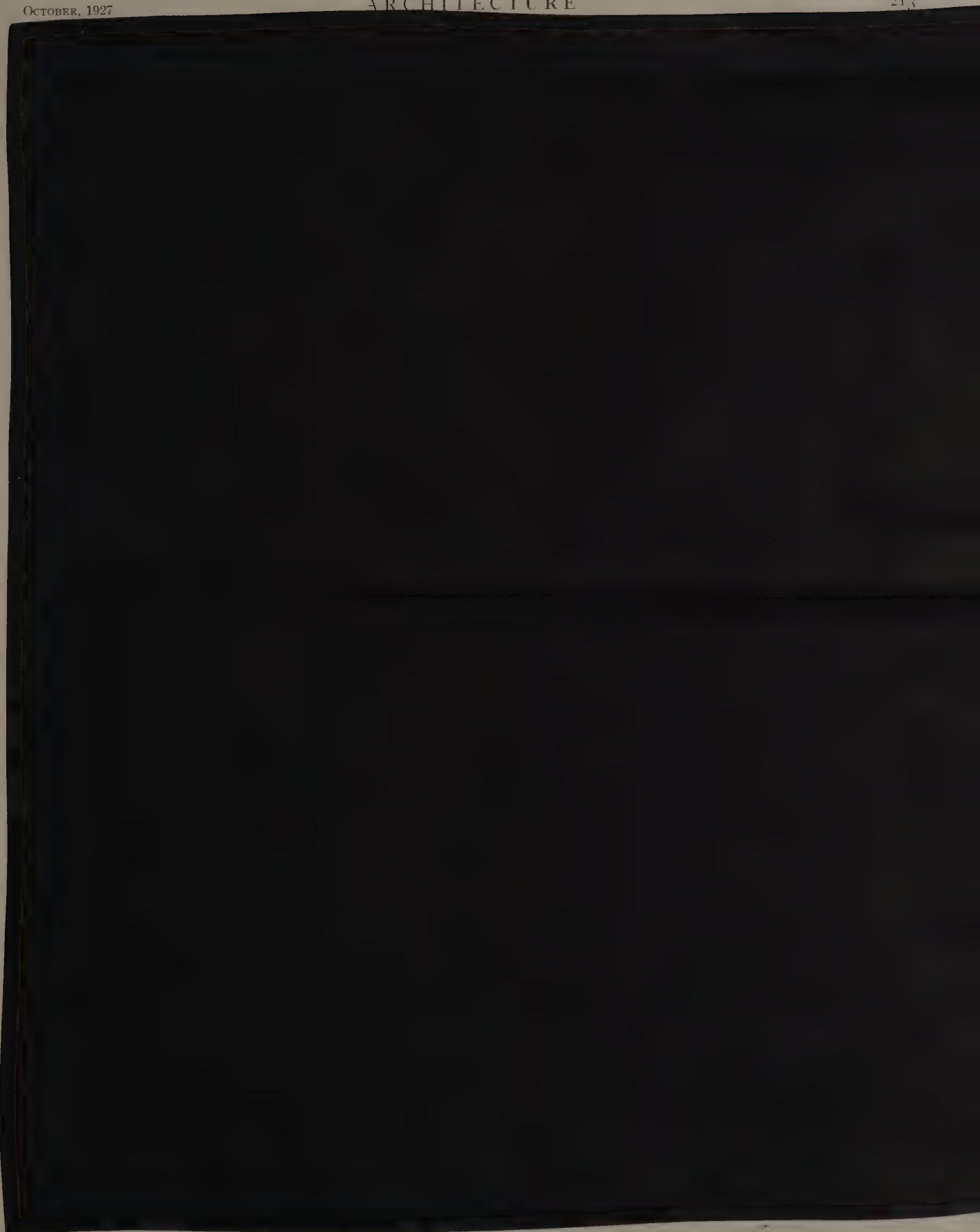




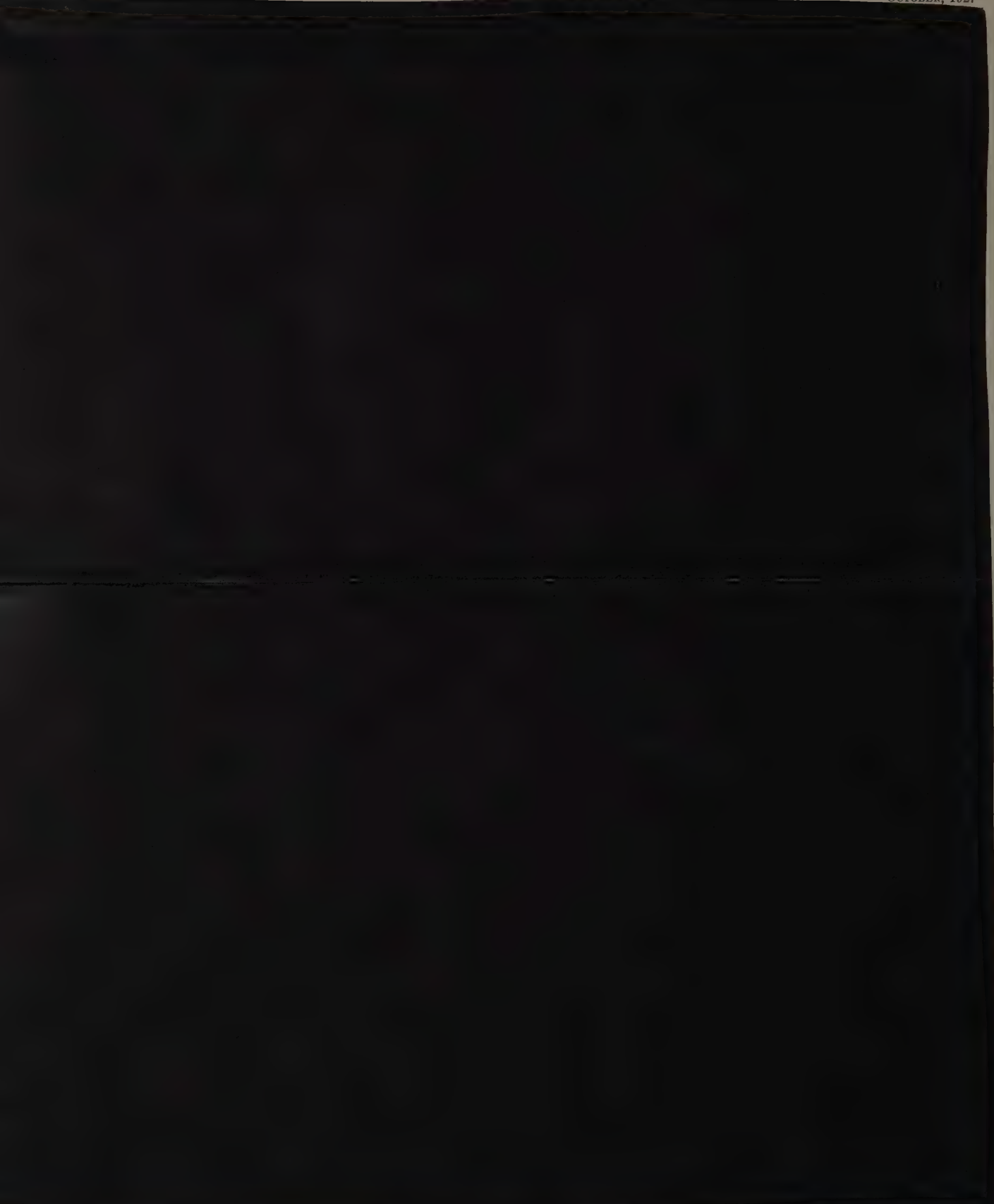
HOUSE OF ADMIRAL CARY T. GRAYSON, WASHINGTON, D. C.

PEABODY, WILSON & BROWN,  
ARCHITECTS OF RESTORATION









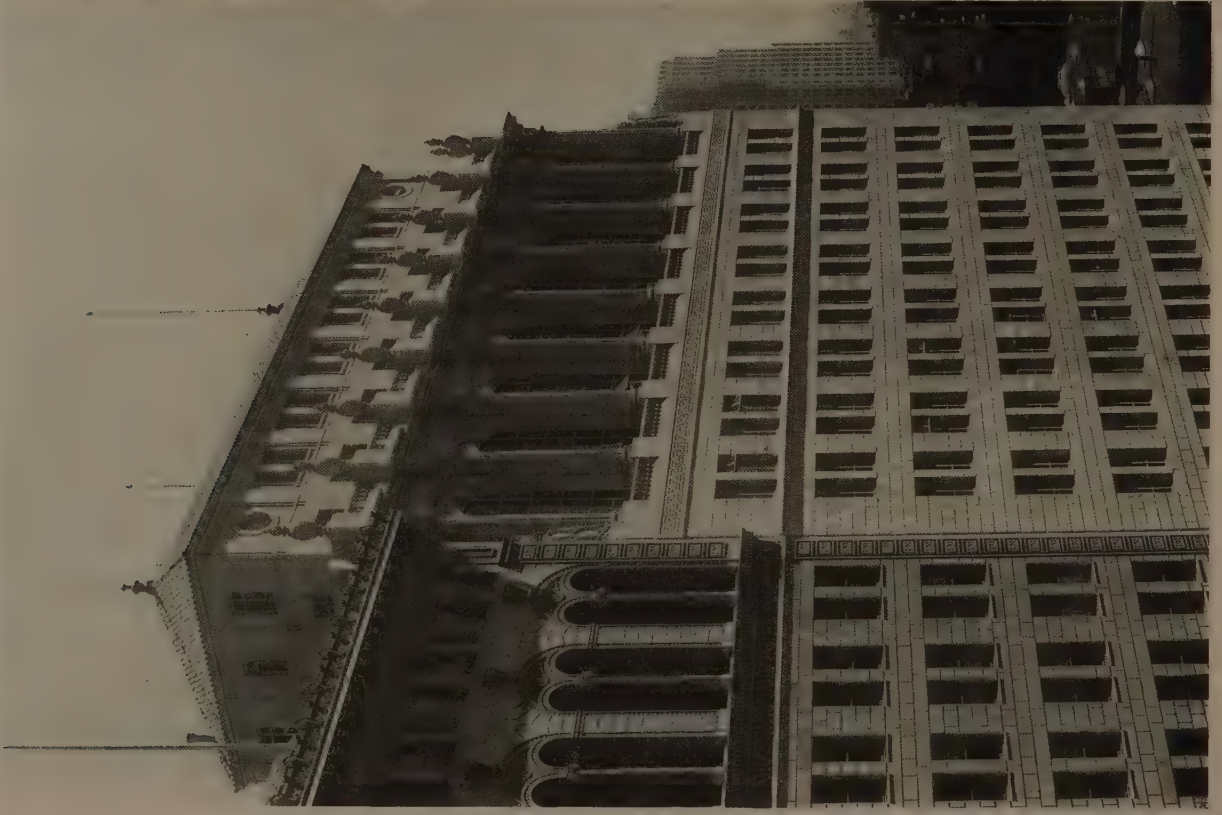
OFFICE BUILDING, PACIFIC GAS AND ELECTRIC COMPANY, SAN FRANCISCO, CALIF. (Left) and (Right) BROWN, ARCHITECTS



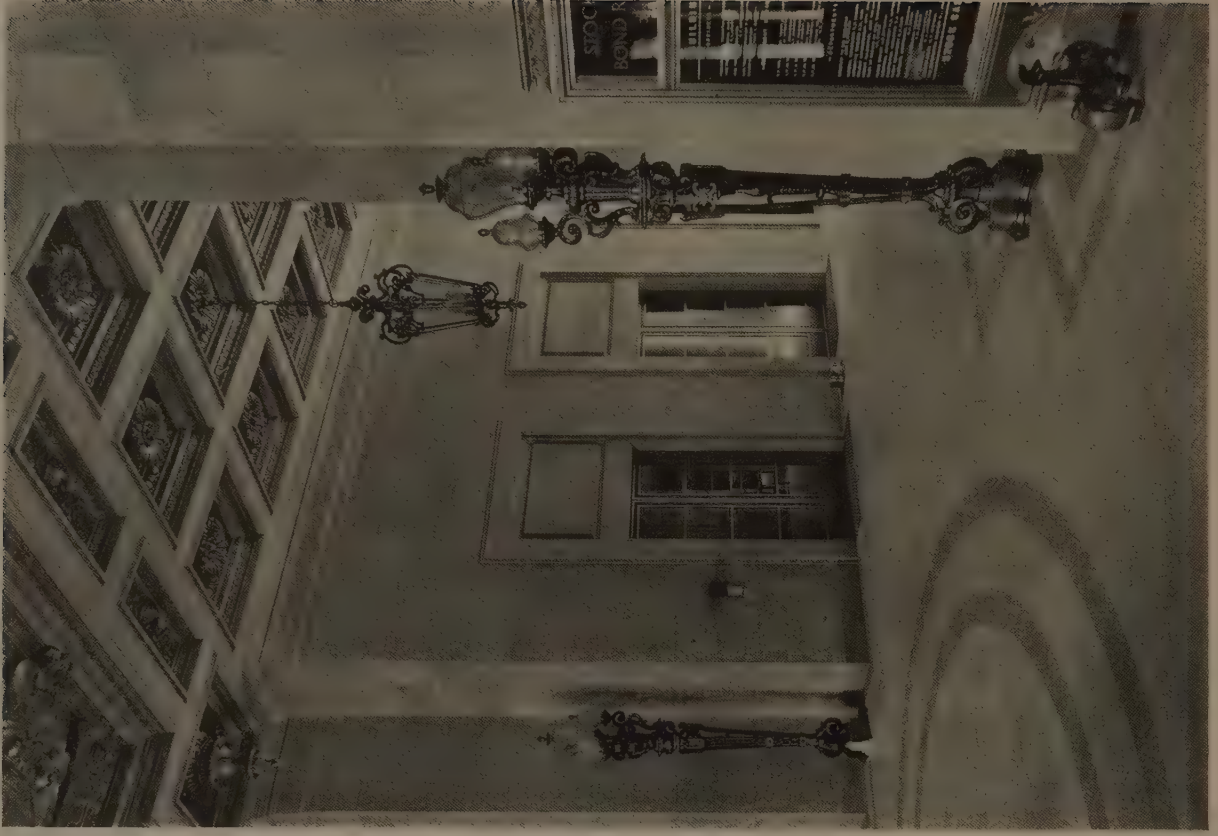


OFFICE BUILDING, PACIFIC GAS AND ELECTRIC CO., SAN FRANCISCO, CALIF.

BAKEWELL & BROWN, ARCHITECTS



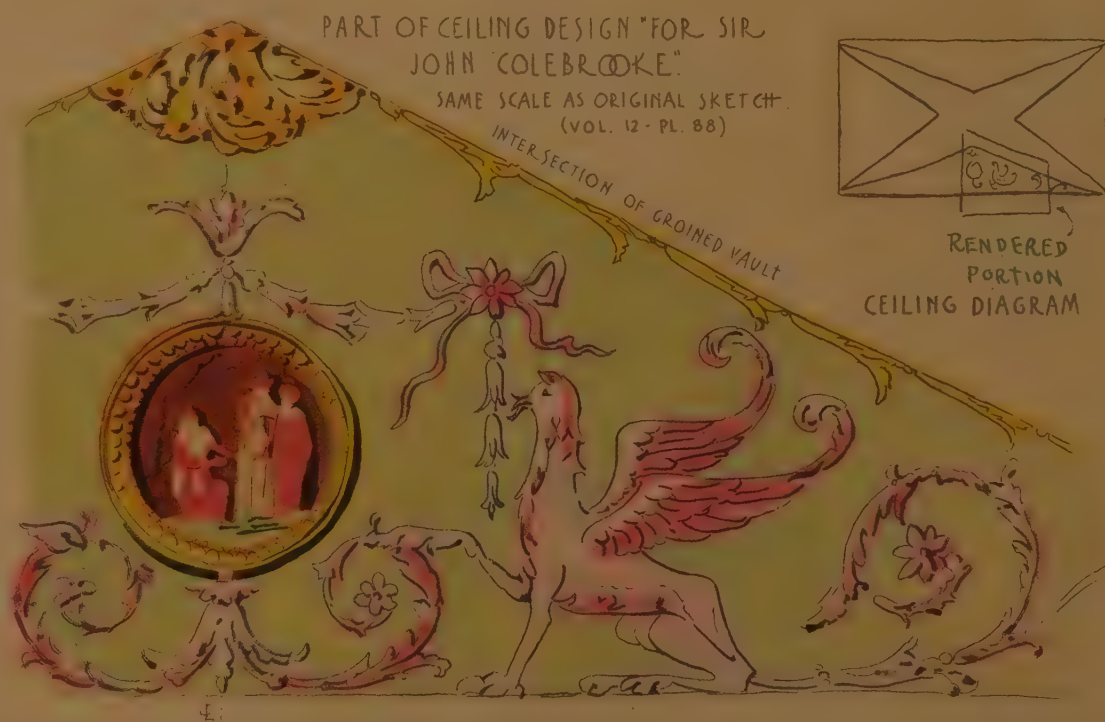
OFFICE BUILDING, PACIFIC GAS AND ELECTRIC CO., SAN FRANCISCO, CALIF.



BAKEWELL &amp; BROWN, ARCHITECTS







## COLOR SCHEMES OF ADAM CEILINGS—II

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament





HOUSE OF RALPH S. RICHARDSON, TEANECK MANOR, N. J. (Plans on back of sheet)

FREDERICK T. WARNER, ARCHITECT



HOUSE OF RALPH S. RICHARDSON, TEANECK MANOR, N. J.  
FREDERICK T. WARNER, ARCHITECT

(Photograph on other side of sheet)

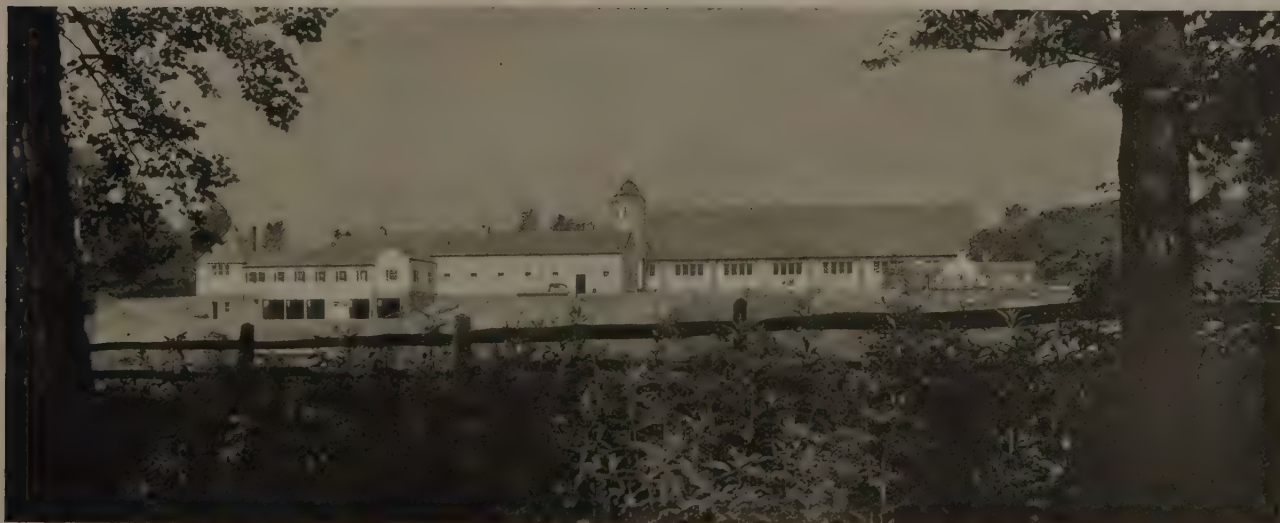




The summer cottage of Thomas White, near by the stable group shown below



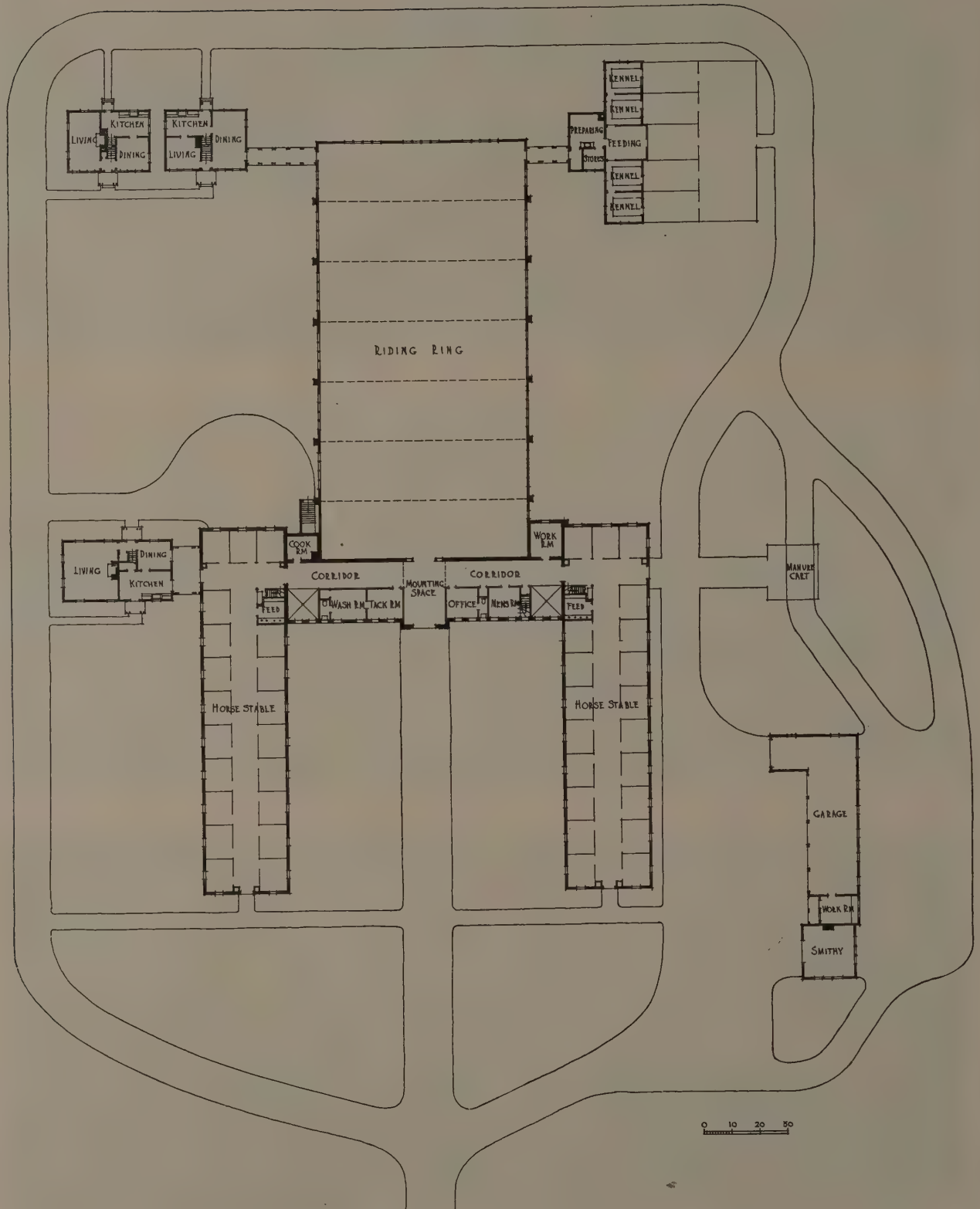
Group from entrance front



Group from side, showing two-story garage at left

BOHNARD & PARSSON, ARCHITECTS

STABLE GROUP OF WINDSOR WHITE, CHAGRIN FALLS, OHIO



STABLE GROUP OF WINDSOR WHITE, CHAGRIN FALLS, OHIO

BOHNARD &amp; PARSSON, ARCHITECTS





Houses of stable employees



Entrance to riding-ring

BOHNARD & PARSSON, ARCHITECTS

STABLE GROUP OF WINDSOR WHITE, CHAGRIN FALLS, OHIO



Smithy and garage



Houses of stable employees

BOHNARD & PARSSON, ARCHITECTS

STABLE GROUP OF WINDSOR WHITE, CHAGRIN FALLS, OHIO





*Charles A. Coolidge, F. A. I. A. Head of firm of Coolidge, Shepley, Bulfinch & Abbott, Boston, Mass.*



*Frank J. Leary, of Leary & Walker, New Bedford, Mass. General practice of a large industrial city*



*Walter Perry Marshall, A. I. A., Savannah, Ga.*



*Ralph Harrington Doane, A. I. A., Boston, designed the Capitol and Governor's Palace at Manila*



*L. Baylor Pendleton, Pres. St. Louis Chapter, was official architect, Division of Exhibits, St. Louis Fair.*



*Edward H. Bennett, A. I. A., of the firm of Bennett, Parsons & Frost, Chicago, Consulting Architects*



*Arthur Paul Hess, New York, has done considerable commercial work involving the set-back*



*Thomas W. Ludlow, Secy. Pittsburgh Chapter, A. I. A. Formerly instructor at Columbia and Carnegie Tech.*



*Francis George Hasselman, New York, makes a specialty of banks and commercial buildings*



*Henry Chawner Smith, Secretary Kansas City Chapter, A. I. A.; formerly with Guy Lowell*

*You know these men by  
reputation — do you know  
them by sight?*



*Barry Byrne, of Barry Byrne Co., Chicago, designer in firm that specializes in educational buildings*



*Malcolm B. Harding, Westfield, has a general practice over a large area of western Massachusetts*



*Richard Vander Straten, Secretary West Texas Chapter, A. I. A., practises in the vicinity of San Antonio*



*Franklin H. Hutchins, of Hutchins & French, Boston, Mass., specializing in banks and office buildings*



*C. Frederick Townsend, of Norton & Townsend, New Haven, Conn., specializing in bank buildings*



*Eugene John Stern, President Arkansas Chapter, A. I. A., successor to Mann & Stern, Little Rock, Ark.*

## ANNOUNCEMENTS

The partnership between Peter Brust and Richard Philipp has been dissolved. Richard Philipp will continue the practice of architecture at 506 Broadway Building, Milwaukee, the offices formerly occupied by the firm.

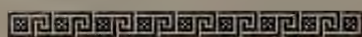
George R. Mann, Harry D. Wanger, and L. Milton King, former partners of Mann & Stern, architects, Little Rock, Ark., have formed a partnership to be known as George R. Mann, Wanger & King, architects, with offices in the Donaghey Building, Little Rock, Ark.

Maurice Kraut has severed his connection with Goldberg & Kraut, architects, and has opened an office

for the general practice of architecture at 14 Journal Square, Jersey City, N. J.

Henry C. Pelton announces that a partnership was entered into with Frank M. Machan on January 1, 1927, for the practice of architecture under the firm name of Henry C. Pelton, architects, with Charles Crane and Harold G. Webb continuing as associates. The offices are at 415 Lexington Avenue, New York City.

Marvin Eickenroht and Bartlett Cooke announce the opening of offices for the general practice of architecture at 801 Maverick Building, San Antonio, Texas.



## BOOK REVIEWS

DECORATIVE ART, 1927: "THE STUDIO" YEAR-BOOK. Edited by C. GEOFFREY HOLME and SHIRLEY B. WAINWRIGHT. 174 pages, 8 by 11 inches. 340 illustrations, including 8 plates in color. London: 1927. The Studio, Ltd. Paper covers, 7s. 6d.; cloth, 10s. 6d.

Another successful volume in a series of established excellence. This year the garden has been given a volume of its own, leaving more space for the domestic architecture, furniture, pottery, metalwork, glassware, textiles, and minor household accessories. Both in architecture and furnishing the work presents a strong contrast between the traditional adaptations of accepted forms and the modernism that was given impetus in the notable Paris Exhibition of 1925.

NIEUW-NEDERLANDSCHE BOUWKUNST. By PROFESSOR W. J. G. WATTJES. Vol. II, 9 by 12 inches. 163 illustrations, mostly pages and half-pages, from photographs, with plans. Amsterdam: 1927: Uitgevers-Maatschappij "Kosmos." 9.50 florins (about \$3.80).

A pictorial review of modern Dutch work in the fields chiefly of country houses, apartments, industrial buildings, and churches. Seemingly an adequate showing of the modern movement to which Holland now seems definitely committed. The work illustrated divides itself readily between the sheep and the goats—buildings with an unmistakable distinction of skilful design in mass and detail, and buildings that are just as unmistakably mere groping for novelty.

ARCHITECTURAL CONSTRUCTION. Vol. II. An Analysis of the Structural Design of American Buildings. Book Two: Steel Construction. By WALTER C. VOSS, S.B., and EDWARD A. VARNEY, S.B. 564 pages, 8½ by 11½ inches. Profusely illustrated from diagrams and photographs. New York: 1927: John Wiley & Sons, Inc. \$10.

"Voss and Varney," as this monumental work has come to be called, is designed to present those features of engineering which an architect should command as a part of his general knowledge. In presenting these they have been closely tied into correct architectural and engineering practice, so

that architect and engineer both may practise thereby. Volume I, it will be recalled, was "Analysis of Construction," by Mr. Voss and Ralph Coolidge Henry. Volume II, in recognition of the size of its subject and of the fact that the various phases of engineering practice are coming more and more to be specialties, is divided into five books, of which this volume is the second: Book One, "Wood Construction"; Book Two, "Steel Construction"; Book Three, "Concrete Construction"; Book Four, "Walls and Foundations"; Book Five, "The Mechanics of Structural Design." Although "Voss and Varney" has taken an important place among the text-books of architectural schools, it is none the less valuable as an aid to active practice. One of its particularly helpful features is its "Specification Clauses," introduced throughout the book in connection with the points they cover.

BRIDGE ARCHITECTURE. By WILBUR J. WATSON. 288 pages, 11 by 14 inches. 200 illustrations from photographs of ancient and modern bridges. New York: 1927: William Helburn, Inc. \$17.50.

A sumptuous volume upon a subject of steadily growing interest and importance. The photographs, which are uniformly excellent, are such as could have been collected only with perseverance and patience over many years. The author gives descriptive and historical data, with literary and legendary lore, presenting the bridge problem as one of architectural design first and engineering science afterward. He refrains consistently from original criticism, presenting the material as fully as it is available and allowing the reader to do his own analytical and critical comparisons. The work fills a real need in a most creditable manner.

FORMAL DESIGN IN LANDSCAPE ARCHITECTURE. By FRANK A. WAUGH. 246 pages, 6 by 9 inches. Illustrated from photographs and drawings. New York: 1927: Orange Judd Publishing Co., Inc. \$3.50.

The author, who is Professor of Landscape Gardening at Massachusetts Agricultural College, sets forth for the layman an analysis of the fundamental principles of garden design as applied to American gardens of to-day.



# ARCHITECTURE'S PORTFOLIO OF GABLE ENDS



## ❖ ❖ ❖ *Subjects of Previous Portfolios* ❖ ❖ ❖

### PANELLING OF THE ENGLISH TYPES

January, 1927

### STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)

February, 1927

### STONE MASONRY TEXTURES

March, 1927

### ENGLISH CHIMNEYS

April, 1927

### FANLIGHTS AND OTHER OVERDOOR TREATMENTS

May, 1927

### TEXTURES OF BRICKWORK

June, 1927

### IRON RAILINGS

July, 1927

### DOOR HARDWARE

August, 1927

### PALLADIAN MOTIVES

September, 1927

## SUBJECTS IN PREPARATION FOR FUTURE ISSUES

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Beamed Ceilings  
Built-in Bookcases  
Chimney Tops  
Circular and Oval Windows

Colonial Balustrades  
Cornices of Wood  
Decorative Plaster Ceilings  
Garden Steps

English Fireplaces  
Floors of Wood  
Elevator Doors  
Garden Gates

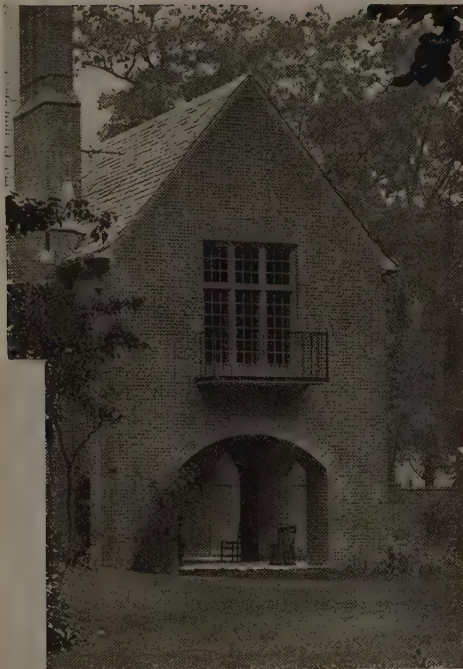
Garden Walls  
Rain-conductor Heads  
Stucco Textures  
Treillage



CANTERBURY, ENGLAND



POLHEMUS &amp; COFFIN



B. G. GOODHUE ASSOCIATES



KARCHER &amp; SMITH



SULGRAVE MANOR, ENGLAND



CARRETTO &amp; FORSTER







WARREN, KNIGHT & DAVIS



EUGENE LANG



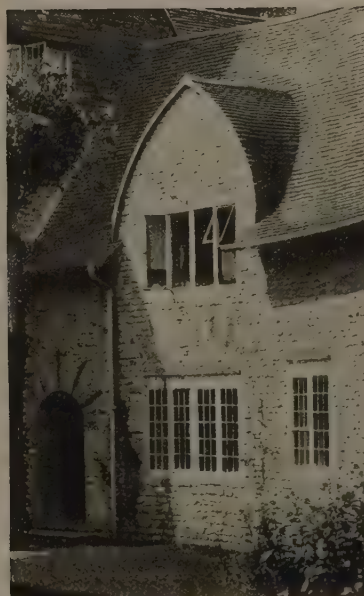
JAMES GAMBLE ROGERS



JOHN RUSSELL POPE



HAWKHURST, ENGLAND



SURREY: R. S. LOBRIMER







KARCHER & SMITH



ABBOTTSWOOD, ENGLAND



CRANBROOK, ENGLAND



LEWIS BOWMAN

WILLERSEY, ENGLAND



DAVIS, DUNLAP AND BARNEY





POLHEMUS & COFFIN



UPPER SLAUGHTER, ENGLAND



WESTON-SUB-EDGE, ENGLAND



HENTZ, REID & ADLER



BAGG & NEWKIRK



KINNEY & FRANK



WILLING, SIMS &amp; TALBUTT

YARNTON,  
ENGLANDS. A.  
LOVE, JR.

JOHN BYERS



MAHAN &amp; BROADWELL



WILLIS, POLK &amp; COMPANY





A. B.  
BAUMAN, JR.



E. W. NEFT



NEW JERSEY  
DUTCH COLONIAL



R. J. KIEFFER



WALLACE & WARNER



WALKER & CARSWELL





SMITH & BASSETTE



WASHINGTON'S HEADQUARTERS AT  
VALLEY FORGE



HEATHCOTE M. WOOLSEY



PEABODY,  
WILSON  
& BROWN

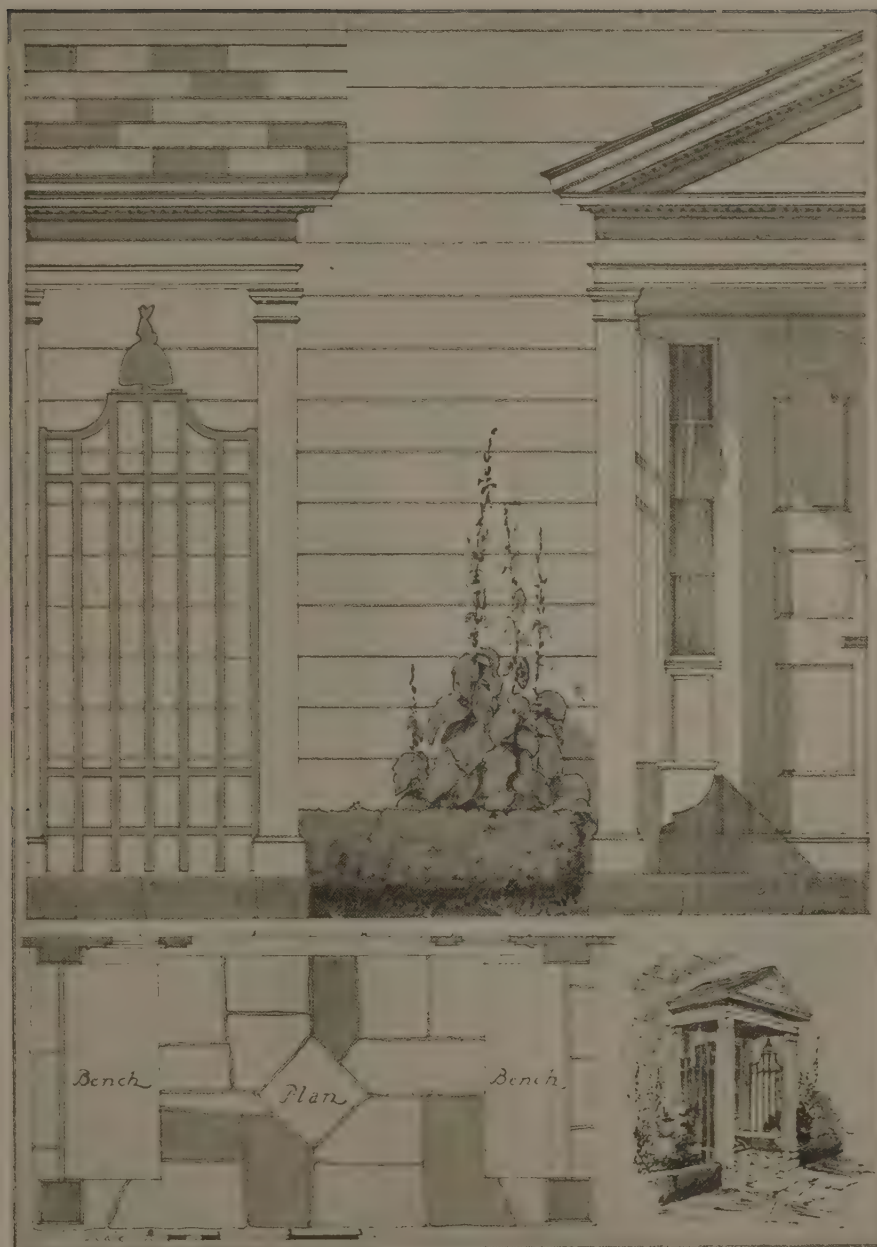


R. BROGNARD OKIE



CHARLES F.  
CELLARIUS





DESIGN  
AWARDED  
FIRST  
PRIZE

By  
L. R.  
Van Rooten,  
Cleveland,  
Ohio

## ARCHITECTURE'S Competition VI—Report of the Judges

THE judges take pleasure in awarding the prizes for ARCHITECTURE'S Competition No. VI to the following:

First Prize—L. R. Van Rooten, Cleveland, Ohio. Second Prize—Leo Irwin Perry, Detroit, Mich. Third Prize—Edmond J. Ryan, Chicago, Ills. Fourth Prize—Thomas McLaren, Montreal, Que. Fifth Prize—Eric G. Thorn, New York, N. Y.

The programme for this problem seemed explicit enough in calling for the design of trellises rather than a trellised portico, though the emphasis put by some of the competitors on the portico itself seems to indicate that the programme was too hastily read. Of course, it

was necessary to assume or design a portico to start with, since the crux of this problem lay in the harmonious relationship between the trellis and its portico setting. As a major criticism of the drawings as a whole, it may be said that there was a rather common disregard for, or lack of appreciation of, scale. Too many contestants merely took the available area and filled it with an intricate pattern. There was a wide variation in the amount of work spent on the rendering. It might be said here that while rendering alone carries little weight unless presenting good design, of two designs having equal merit in design, the judges will naturally favor the one that is better drawn.

SECOND PRIZE  
DESIGN

By  
Leo Irwin  
Perry,  
Detroit,  
Mich.

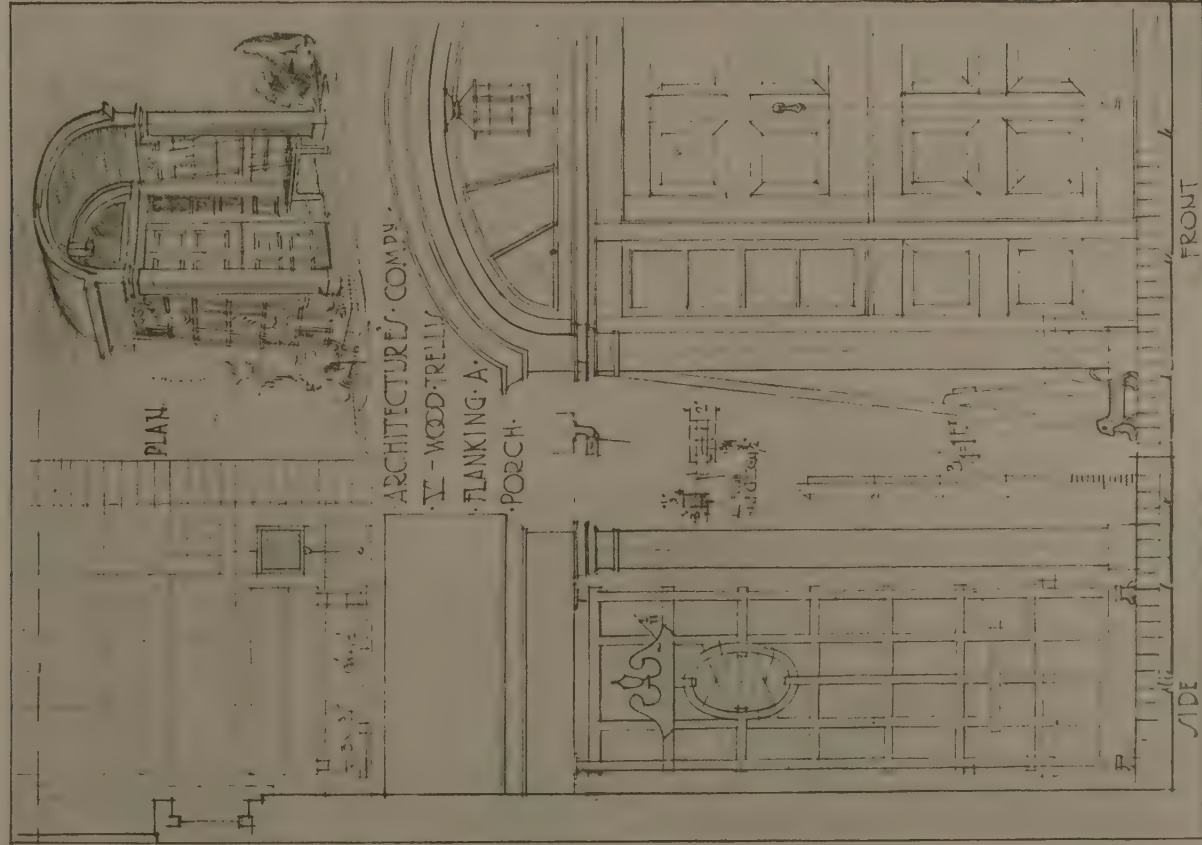


*Below:*  
THIRD PRIZE  
DESIGN

By  
Edmond J. Ryan,  
Chicago, Ills.

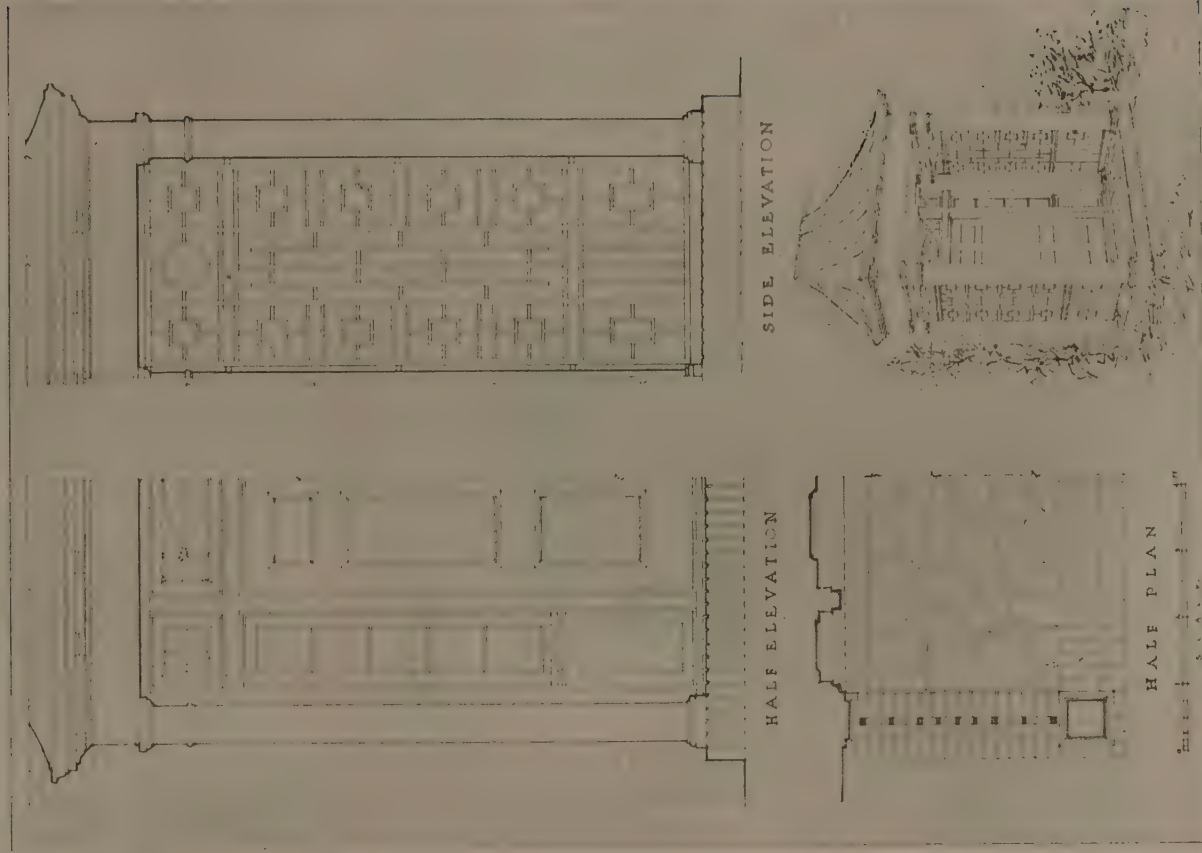






FOURTH PRIZE DESIGN

By Thomas McLaren, Montreal, Quebec



FIFTH PRIZE DESIGN

By Eric G. Thorn, New York City



# ARCHITECTURE'S COMPETITIONS

## GENERAL CONDITIONS

*Jury of Awards:* Alexander B. Trowbridge, architect, and formerly consultant for all Federal Reserve Banks, serving on the Jury during the illness of H. Van Buren Magonigle.

J. Monroe Hewlett, artist and architect.

Henry H. Saylor, Editor of ARCHITECTURE.

*Compensation to Competitors:* ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed First...	\$150.00
" " " Second..	75.00
" " " Third...	30.00 in books*
" " " Fourth..	20.00 in books*
" " " Fifth...	10.00 in books*

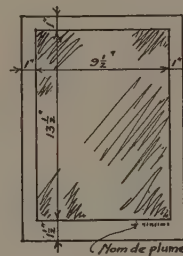
\*These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, ARCHITECTURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

*Eligibility:* Architects, draftsmen, and students are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or

more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

*Requirements:* One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address.



Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.

Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

## Programmes for Competitions VIII, IX, and X

*Competition VIII.* Closing November 1, 1927, at noon.

*Subject:* The furniture for an architect's reception-room adjoining his main library and consultation-room. The size is 10 by 15 feet, 8 feet high. There are needed: a table, two straight-back chairs, one more comfortable chair, and a telephone-stand. Show furniture preferably at 1½-inch scale and a sketch perspective of interior. There is a door on either side of the room, in the centre, and a window at one end.

*Competition IX.* Closing December 1, 1927, at noon.

*Subject:* Working-drawings of a Palladian window

in the gable end of a shingled house. Show all details required for proper execution of the work, utilizing whole sheet as nearly as possible. Design will count 70 per cent, excellence of drawing 30 per cent, in the judging.

*Competition X.* Closing January 2, 1928, at noon.

*Subject:* The fireplace end of a living-room in a house adapted very simply and inexpensively from the Spanish. The width of the room is 15 feet; height, 9 feet to bottom of ceiling-beams. Show elevation of room end at ¾-inch scale; plan and section of fireplace, and any larger-scale details.



# CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE  
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

## The Architect Buys

HERE has been much literature of late written by architects and salesmen on how to deal with each other. Unfortunately, most of this literature has dealt with the primary personal relationship between the two, and consists of lists of personal likes and dislikes to be courted or avoided by the parties concerned. The architect, writing his views, starts his enlightenment of salesmen with a truthful hymn of hate about as follows:

"The first type of bad salesman is he who enters the office with a prologue and epilogue that generally include the weather, baseball or football scores, his golf game, and the price of liquor in Havana. If the architect keeps his patience, while losing his time, through the prologue in order to find out what it is all about, and still maintains his temper through the epilogue, he has considerable self-control. But whether he has self-control and keeps from being abrupt or not, it is a fairly safe bet that when the salesman has left, the architect has come to the conclusion that the weather will change, that tennis is better than golf, that Havana is not Charleston, and that he will not buy the salesman's product under any conditions. The second type of bad salesman is he who" . . . etc., and so on.

In turn, the architectural salesman starts his series of "Hims I hate" in much the same vein, interchanging the words "architect" and "salesman." All of this interchange of points to be avoided is a help in enlightenment but changes essentially, I fear, very few if any of each leopard's individual spots.

What the majority of salesmen do not seem to realize, when they are introducing themselves and their line to an architect, is that there exist two forces, two circumstances, over which no one has close control, yet which directly affect the selling ability of every salesman in regard to every job in an architect's office. These may be named the circumstances of time and of place.

By circumstances of time, I mean there is a particular moment, or rather series of weeks, when a salesman can get his product carefully considered for a possible job. If, in his visit, he does not particularly happen to strike that time, he cannot sell his product for that particular job, although, if he is a true sales-



*By Samuel Lapham, Jr., A. L. A.*

OF SIMONS & LAPHAM, CHARLESTON, S. C.

man, he will realize that he is laying the foundation for future commissions.

Too often, however, the present obliterates the future, and knowledge of present loss breeds ill-feeling in the salesman, which instantly reacts in the architect in the form of determination that the product is not suitable. The salesman's cry is that it is pure chance that he hits the right time, that the architect conceals the specific job, talks generalities, and gives him no chance to render service. But consider the architect's side. A client approaches and states that he is considering building a branch bank, for example. The lot is not purchased and the directors are dubious. The general location is tentatively selected, however, and it is wished to

ascertain for the bank certain costs of varying types of construction, etc., and the architect is empowered to produce sketches. If at this time the architect broadcasts to every salesman who handles a product that might be used in the building what is to occur, what would happen? If it were blazoned forth that so-and-so might possibly build in such-and-such a place, and was considering using such-and-such materials, would the job ever materialize?

It would not—rival banks would take note and lay plans to obtain the trade in that vicinity. Every realtor, every non-registered architect, every building-supply dealer, every contractor, would pull all the wires, and turn all the screws they could on the directors and the stockholders to get some part of the work, and every salesman of bizarre products would be flocking around the building committee, like buzzards hunting for what they might devour, and hoping to override the architect—and the whole scheme would fall through. Yet, too often, the salesman, not content to give service for service alone, says that the architect deceives him and won't let him quote.

Then the land is purchased, and one day definite instruction and authorization for working plans are given to the architect, and with that, knowledge becomes semipublic, and it is known around that a building will be erected. If a salesman, with a product of any real worth, comes to the architect at this time, he has an equal chance with every one to show that his product is worthy of use.

This time of fruitful harvest to the salesman varies



of course, depending on the size or nature of the work; it may be two weeks or two months but it exists, nevertheless, on every job. Sometimes it seems, by the perversity of fate, that there is an unknown law of gravitation which, when a building is being definitely planned, causes the calls of the salesmen of unsolicited products to fall off from the day of authorization until the time when the final drawings are ready for delivery to the contractors, and then the calls increase.

One week before any job goes out for bids, I am sure to have requests from salesmen for me to permit substitution of super-products for various items specified. The architect has done the best he can with the material he knows will honestly serve his client, and while it may not be the salesman's fault, it is certainly not the architect's fault if at the eleventh hour he refuses to redraw details and rewrite specifications which, he knows, have called for materials that he can trust, in order to substitute things which he has been given no time to investigate.

To me, the salesman's remedy when confronted with this factor, which I have called "the circumstance of time," would be to seek always to give service and full information without nosing into what particular job he may capture, resting content with the fact that he has given service, even though the time of his giving it, through no fault of his own, was wrong. He will, if his product is worth while, some day reap the reward, and he and the concern he represents should realize it. Of course, if his concern is of the type that wants to sell and run, it is hard lines for him not to be able to show definite sales, and he had better change his concern.

By the "circumstances of place," as I have named the second force that salesmen do not always realize exists, I mean the fact that South Carolina is not New York, that Colorado is not Pennsylvania, and that this fact often prevents a salesman from selling his line to an architect. His products may be the best in the world, but an architect in New York has only to step outside of his door to get them, or at least to get in touch with the best branch manager that the company has, whereas the architect in at least thirty of the forty-eight States has to depend on the local representative or jobber, carrying twenty or more specialties, who often knows nothing of the product save as something to sell, and at that does not carry it in stock but has to order it.

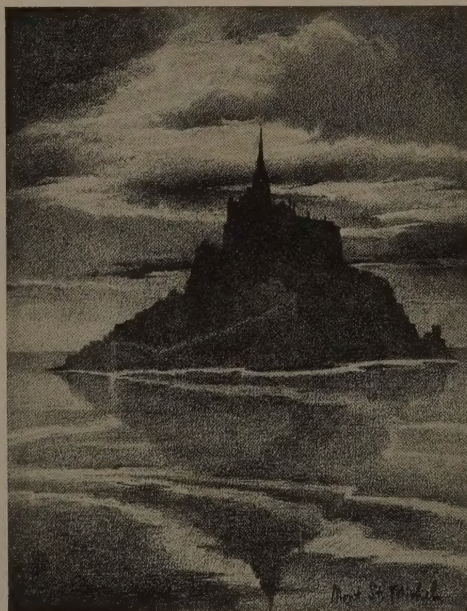
Most owners, most building committees, and therefore most architects, since the architect is in reality the professional member of the building committee, cannot afford to have a building

delayed for a month or more because material or equipment has to be shipped a thousand miles across country, when a standard stocked material, understood by all who handle it, could be delivered the next week. Quality is quality, but in comparison between first-class materials quality is apt to vary so slightly that any gain is made a loss through the time and expense added because of shipment, and a satisfactory product must often be discarded for that reason. This condition is being bettered by local stock warehouses, but often fails because, after the skilled salesman has passed, there remains the local representative who has to order and complete the service—and real service can be rendered only through real knowledge, and not through lip-knowledge, cribbed from catalogues, which always fails when some unnoticed details come up later.

When local representatives become true salesmen in the sense that the travelling representative generally is, the condition stated here will be null and void. But until then, except near the large cities, it will be a dominating factor always and must be recognized by the salesman, who, instead of recognizing it, generally claims that the architect is unprogressive, does not want to use the best, and refuses to consider the use of his line in spite of its benefits. We know the benefits if the salesman has an article worth while and is a real salesman—but we know the price of the benefits in time and delay as well as in money, and the price figured in that manner often spells a loss instead of a gain.

What the salesman outside of metropolitan districts needs to realize is that his product does not compete with a locally made or a locally stocked product in a strictly "price-quality" equation. Instead it competes in an equation composed of quality, price, type of labor available, time of delivery, service from local handlers, and other indefinite local

factors which the architect has learned to apply to all products that he recommends for use in his locality. This equation when solved to the best of the architect's ability often gives to some other product a higher value than to the one the salesman has laid before the architect—and therefore, the latter is not selected. Often the salesman is disgruntled and feels that the architect is unfair, and while the architect may or may not be sorry, he is not going to change, because he is an architect. In the last analysis, it is the architect's job to give to his client in his building the most equitable return possible in beauty, efficiency, service, time, materials, and workmanship for the money invested—and for this purpose alone the architect exists and treats salesmen as he does.



*Mont St. Michel at Dusk, by W. Ellis Groben*









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